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THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirtieth Year—Number Eleven

CHICAGO, U. S. A., OCTOBER 1, 1939

Subscription \$1.50 a Year—15 Cents a Copy

LA BERGE'S BOOKINGS BEST IN RECENT YEARS

SUCCESSFUL SEASON AHEAD

With Exception of Dupré Artists
Under Impresario's Management
All are Americans—Over 200
Recitals Throughout Land.

Bernard R. LaBerge, the New York organ impresario whose fruitful labors on behalf of concert organ playing have made musical history in America, has carried on extensive preparations for the approaching season and makes the encouraging statement that bookings by him already exceed in number those for all previous years since the depression set in. He is looking forward to more than 200 recitals by artists under his management. With the exception of Marcel Dupré all the recitalists who will play under his banner throughout the land are Americans. Mr. Dupré, who comes to the United States and Canada after a highly successful tour in Australia, New Zealand and Tasmania, has practically all his time taken with dates until early December.

"The war, which affects considerably my chamber music and other bookings," writes Mr. LaBerge, "fortunately does not affect the organ bookings, since my only foreign organist coming over this year, Marcel Dupré, has arrived in America from Australia. However, Miss Dupré, who was to fill a number of engagements with her distinguished father, has found it impossible to come over because of the war situation, so that Mr. Dupré will fill the entire tour alone, as in previous years."

Mr. Dupré will open the LaBerge season and the following list of cities in which he has bookings indicates the scope of his tour:

- Sept. 27—Minneapolis.
- Sept. 28—Duluth.
- Oct. 1—Philadelphia.
- Oct. 2—New York (Wanamaker's).
- Oct. 3—White Plains, N. Y.
- Oct. 5—New York (world's fair, Temple of Religion).
- Oct. 6—Hershey, Pa.
- Oct. 8—New York (world's fair, Temple of Religion).
- Oct. 10—Hartford.
- Oct. 11—Lowell, Mass.
- Oct. 12—New York (world's fair, Temple of Religion).
- Oct. 13—Williamsburg, Va.
- Oct. 14—Williamsburg, Va.
- Oct. 15—New York (world's fair, Temple of Religion).
- Oct. 16—Bridgewater, Va.
- Oct. 18—New Haven.
- Oct. 20—Schenectady.
- Oct. 21—Toronto.
- Oct. 24—Montreal.
- Oct. 26—Jamestown, N. Y.
- Oct. 28—Berea, Ohio.
- Oct. 30—Cincinnati.
- Oct. 31—Chicago.
- Nov. 1—Oberlin, Ohio.
- Nov. 3—Columbus, Ohio.
- Nov. 5—Evansville, Ind.
- Nov. 6—Lawrence, Kan.
- Nov. 8—Little Rock, Ark.
- Nov. 9—Oklahoma City.
- Nov. 10—Tulsa, Okla.
- Nov. 12—Winfield, Kan.
- Nov. 14—Denver.
- Nov. 16—Provo, Utah.
- Nov. 18—Los Angeles.
- Nov. 20—Hollywood, Cal.
- Nov. 21—San Diego.
- Nov. 26—Columbia, Mo.
- Nov. 27—Louisville.
- Nov. 28—Nashville.
- Dec. 1—Miami, Fla.
- Dec. 4—St. Petersburg, Fla.
- Dec. 5—Tallahassee, Fla.
- Dec. 6—Tallahassee.
- Dec. 8—Providence, R. I.

Nita Akin, who won recognition in Europe last fall, will be touring in the East and Middle West in November.

E. Power Biggs is scheduled for a transcontinental tour in January and February. He will be accompanied by Collette Lionne (Mrs. Biggs), pianist.

Paul S. Callaway, who recently was

CHARLES H. DOERSAM AND RAYMOND C. ROBINSON AT SALT LAKE



CHARLES H. DOERSAM, with Mrs. Doersam and their son, and Raymond C. Robinson of Boston were in Salt Lake City Sept. 1. They visited the Mormon Tabernacle for the first time and were shown the fine points of the famous organ by Alexander Schreiner and Frank W. Asper, organists at the Tabernacle. Mr. Schreiner gave a short program, after which both Mr. Doersam and Mr. Robin-

son played the organ. Preceding their visit to the Tabernacle the visitors were guests at a luncheon in the Hotel Utah, given by the Utah Guild Chapter. A. A. Selander, the dean, presided.

The photograph was taken by a staff man of the Salt Lake City *Tribune-Telegram* and shows Mr. Doersam at the console and Mr. Robinson at his side, ready to lend a helping hand.

appointed organist and choirmaster of the Washington Cathedral, will fill only a limited number of dates in the East, his transcontinental tour having been postponed a year because of his duties in Washington.

Winslow Cheney, who has completed his second summer course in memorization at the Juilliard Summer School, will tour the East and Canada during the winter.

Palmer Christian, Charles M. Courboin and Charlotte Lockwood, owing to their numerous activities at their respective posts, will play only individual dates in the East and Middle West.

Claire Coci, following her successful first transcontinental tour last spring, will make a second tour, covering the entire country, after the first of the year.

Virgil Fox is already booked for an important tour of the Middle West, South and Southeast in February and March.

Alexander McCurdy will make a transcontinental tour in April with Flora Greenwood (Mrs. McCurdy), harpist, formerly of the Philadelphia Orchestra.

Arthur Poister and Carl Weinrich will play groups of dates in the East, Middle West and South at various times during the season.

THREE-MANUAL BY MÖLLER IN QUEEN OF ANGELS CHURCH

M. P. Möller, Inc., is completing the installation of a three-manual organ in Queen of Angels Catholic Church on West Sunnyside avenue, Chicago. The organ has a drawstop console of the English type and is a resourceful instrument of moderate size. The list of speaking stops is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.
Rohr Bourdon, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 notes.

Piccolo, 2 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute Octave, 4 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Trombone, 8 ft., 32 notes.

SIX RECITALS AT DE PAUL UNIVERSITY ON NEW KIMBALL

A series of six recitals will be given by members of the organ faculty of the De Paul University School of Music in Chicago on the recently installed three-manual Kimball organ in the Little Theater of the university. The recitals will be given at noon on the first Friday of every month, beginning Nov. 3, with Dean Arthur C. Becker at the console. William Lester will present the second program Dec. 1. Jan. 5 Gregory Konold will be at the organ. The soloists for March, April and May will be announced later. The object of the recitals is to afford an opportunity for students of the various departments of the university to become acquainted with good organ literature. The public is invited to the recitals.

Guilmant School Opens Oct. 3.

With a faculty which includes Willard Irving Nevins, Frank E. Ward, Viola Lang, Harvey Officer, the Rev. J. V. Moldenhawer, D.D., Grace Leeds Darnell, Amy Ellerman and Edmund Linhares, the fortieth year of the Guilmant Organ School will open Oct. 3. Harvey Officer will begin his series of illustrated lectures on the development of religious music Thursday, Oct. 26. The annual dinner of the alumni association will be held on Monday evening, Oct. 23.

CANADIAN ORGANISTS IN ANNUAL CONVENTION

GUESTS OF HAMILTON, ONT.

Session of Canadian College a Success Musically, Socially and from a Business Standpoint—Ambrose New President

By H. G. LANGLOIS

Hamilton Center of the Canadian College of Organists acted as host to the College at a very successful annual convention, held in that city Aug. 28 to 30. Despite the disturbed condition of affairs in general, the attendance was well up to the usual mark and the program was carried through with a smoothness and efficiency which bespoke adequate and careful preparation on the part of the persons and committees responsible.

Registration opened Monday morning, Aug. 28, followed by a luncheon given to the council by the center. The highlight of the afternoon program was an interesting talk on the paper work of the Canadian College of Organists examinations, given by F. J. Horwood, Mus.D., of Toronto. Dr. Horwood emphasized the importance of counterpoint and the workings of melodies and unfigured basses and showed how too much stress on the working of figured basses produced a mere mechanical working of progressions laid down and gave little or no incentive to harmonic and contrapuntal thinking. The proper function of figured bass was a musical shorthand, he declared, and its former practical use, now discarded, was to guide the keyboard player not provided with a fuller score. Dr. Horwood's remarks produced lively discussion.

The following program was played by George T. Veary, A.R.C.O., at Christ Church Cathedral, of which he was recently appointed organist: Choral Song and Fugue in C, Wesley; Musette, Minuet and Trio, Handel-Wall; Passacaglia and Fugue in C minor, Bach; Scherzo in B minor, Healey Willan; Choral Fantasia (on an old English tune), C. Hubert Parry; "Echo," Yon; Allegro Gocoso, from Sonata in E flat, Bairstow; Chorale Preludes, "Vater unser im Himmelreich," "Allein! Gott in der Höh' sei Ehr" and "Christ lag in Todesbanden," Bach; Rhapsody in C, Heathcote Statham. Mr. Veary treated his varied program in a masterly manner and with a feeling for the different styles of the pieces presented.

Tuesday opened with a meeting of the council, followed, when that august body had completed its deliberations, by the general meeting, at which reports were received reviewing the activities of the centers, many of which have been noted from time to time in the pages of THE DIAPASON. The secretary-treasurer and the registrar also presented their reports. An interesting and valuable report from the committee of local chairmen, which has had several meetings this season, was read by Eric Rollinson, F.R.C.O., secretary of this committee. Certain changes in the by-laws, as suggested in this report, were adopted.

Letters of regret were read from certain members unable to be present and reference was made to the death this season of J. Parnell Morris, A.C.C.O., of the London Center, a valued member of the council.

The following were elected as officers and council members for 1939-40:

President—Paul Ambrose, Hamilton.
Vice-Presidents—George Scott Hunter, Halifax, N. S.; R. W. Gibson, Winnipeg, Man.; Dr. Alfred Whitehead, Montreal; George D. Atkinson, Toronto, Ont.

Registrar—Charles E. Wheeler, London, Ont.

Secretary-Treasurer—H. G. Langlois, Toronto, Ont.

Council—Eric Dowling, Galt, Ont.; A. R. Merriman, Brantford, Ont.; Dr. W. H. Hewlett, Hamilton, Ont.; Eric Rollinson, Toronto, Ont.

son, Hamilton, Ont.; George T. Veary, Hamilton, Ont.; T. C. Chattoe, London, Ont.; George Lethbridge, London, Ont.; Glenn C. Kruspe, Kitchener, Ont.; W. R. Mason, Kitchener, Ont.; Dr. F. T. Harrison, Kingston, Ont.; George Brewer, Montreal, Que.; Dr. A. H. Egerton, Montreal, Que.; T. J. Crawford, Toronto, Ont.; Maitland Farmer, Toronto, Ont.; Dr. H. A. Fricker, Toronto, Ont.; Miss M. Gidley, Toronto, Ont.; Sir Ernest MacMillan, Toronto, Ont.; Dr. Charles Peaker, Toronto, Ont.; Dr. J. W. Bearder, Ottawa, Ont.; Kenneth Meek, Ottawa, Ont.

At the close of the meeting the new president, Paul Ambrose of Hamilton, spoke briefly and was accorded a hearty welcome.

The afternoon session opened with a lecture-recital by Eric Rollinson, organist of All Saints' Church, in which Mr. Rollinson performed the unusual feat of playing in one recital the pieces set for both the A.C.C.O. and F.C.C.O. examinations next February and commented on these pieces. Only at one previous convention has this idea been carried out. That was several years ago, by T. J. Crawford, Mus.B., F.R.C.O., at a convention in Toronto. Mr. Rollinson expressed the hope that this would become an annual feature. High praise is due to Mr. Rollinson for the splendid manner in which he played and for his interesting and instructive remarks.

Relaxation was provided by a delightful drive and afternoon tea at the Tamahac Club, situated high up on the mountain or ridge which overlooks the city and the harbor and lake beyond. A very pleasant hour was spent here and a threatened storm kindly moved in another direction, leaving an air-cooled atmosphere.

In the evening a large audience gathered at the Catholic Cathedral of Christ the King for a recital by Ernest White of New York. Mr. White's playing needs no comment and the organ (of German make), plentifully provided with mixtures and overtones, produced a tone of special tang and vitality under the fingers (and feet) of this outstanding recitalist. The program was interesting throughout and thrilling in its high lights. Mr. White played the following numbers, assisted by the cathedral women's choir under the direction of Mrs. Mary Ford Burjau: Prelude and Fugue in E, Vincentius Lubbeck (1654-1740); Chorale Preludes, "Was Gott thut das ist wohlgethan," Johann Gottfried Walther (1684-1748); "Was Gott thut das ist wohlgethan," Johann Peter Kellner (1705-1788); "Lobe den Herren, den mächtigen König," Walther; Chorale Improvisationen, "Nach einer Prüfung kurzer Tage," "Herr Jesu Christ, dich zu uns wend," and "O Gott, Du frommer Gott," and "Landscape in the Mist," Karg-Elert; "La Nativite," Langlais; "Litanies," Alain; Sonata I. Hindemith; "La Nativite du Seigneur" ("Dieu Parmi Nous"), Messiaen.

To the writer the most satisfying number was Gottfried Walther's Chorale Prelude. The extreme moderns in their sharp dissonances were more difficult for the average organist listener to appreciate, but it was all very stimulating. With regard to the latter, the jocular remark was made that the devil must be wagging his tail in the church; if so, it must be admitted that on this occasion the devil was a very attractive sprite, who waved the said appendage in a magnificent manner.

Wednesday morning was again devoted to business. In the afternoon an interesting recital was played at the Scottish Rite Masonic Temple, where a three-manual Casavant is installed. Myron McTavish of Ottawa, one of the younger players, was heard in a scholarly rendition of the following pieces: Sonata in F sharp, Rheinberger; Introduction, Passacaglia and Fugue, F. J. Horwood. Mr. McTavish is well known in Ottawa for his church and recital work and the members of the College were glad to hear him for the first time on a convention program.

The second part of the program was presented by Mrs. Florence McKay Joyce of Toronto, who played the following: "Toccata, Fugue et Hymne sur Ave Maris Stella," Flor Peeters; "Legend," "Rondo alla Campanella" and "Lobe den Herren," Karg-Elert; Finale, Franck. Mrs. Joyce is one of the leading performers among the woman organists of Toronto and has been heard on previous convention programs. Her virile style and technique were well displayed, espe-

HENRY OVERLEY



cially in the Cesar Franck and Karg-Elert numbers.

No convention is complete without an annual dinner and this event took place on Wednesday evening as the closing function of the convention. A pleasant feature was the presentation of the A.C.C.O. diplomas by the president to the following, who passed the examination in 1939:

L. G. Hustler, Norval, Ont.
Miss Ruth Scuse, Toronto, Ont.
Gordon D. Scott, Stratford, Ont.
E. Blick, Calgary, Alta.
Miss Helen Taylor, Winnipeg, Man.
Miss Jean Crinklaw, Wilton Grove, Ont.

The usual toasts were proposed, accompanied by short informal speeches in which we were glad to hear from several visitors from the United States.

It was a very successful convention on all counts—business, academic and social—and a happy inauguration of the new season's work.

Howerton Takes La Grange Post.

George Howerton has gone to the First Congregational Church of La Grange, Ill., as minister of music after completing nine years as director of the Hiram College Choir, Hiram, Ohio, and as organist-director of Plymouth Church, Shaker Heights, Cleveland. Mr. Howerton for five years was minister of music at Immanuel Presbyterian Church of Kansas City, where Dr. Samuel Harkness was minister. When Dr. Harkness was called to the Congregational Church at Winnetka, he thought so highly of Mr. Howerton's leadership that he brought Mr. Howerton with him.

Marie Briel to Methodist Temple.

Miss Marie Briel has been selected as the new organist of the Chicago Temple, the First Methodist Church in Chicago's loop. She leaves the Wilmette Parish Methodist Church, where she has been organist for nearly twelve years, and where she has served in the capacity of organist and director for the last seven years.

RECITALS



ARTHUR
JENNINGS

University of Minnesota
Minneapolis

OVERLEY'S ANNIVERSARY
OBSERVED IN KALAMAZOO

Henry Overley's twentieth anniversary as organist and choirmaster of St. Luke's Episcopal Church at Kalamazoo, Mich., was observed with fitting ceremony and with a demonstration of the affection of the parish and the choir for their organist. The celebration took place Sept. 24. A reception was held in the afternoon, to which 500 friends, former and present choir boys and members of the church had been invited by the rector.

At the service of morning prayer Mr. Overley had been requested to use, with the exception of hymns, only music composed by himself. This included the prelude and postlude, settings of three canticles and the offertory anthem, "Praise the Lord, O My Soul," a setting of Psalm 103, for eight-part unaccompanied chorus, a Gray publication. The canticles include settings of the "Venite," "Benedictus Es Domine" (the latter number is an H. W. Gray publication dedicated to St. Luke's rector, the Rev. A. Gordon Fowkes) and "Benedictus."

When Mr. Overley assumed his duties at St. Luke's in 1919 there was but a handful of boys enrolled in the choir. For the last twelve or fifteen years there have been over one hundred boys enrolled every year. Eighteen years ago the choir instituted a series of annual concerts which has enjoyed consistent local support, each year enabling the choir to pay all the expenses of the choir boys' annual camp outing. The choir has also given numerous out-of-town concerts during that period.

In 1934 Mr. Overley undertook the training of the choral organizations at Kalamazoo College, the oldest college in Michigan. Two years later he was asked to head a music department which this fall is beginning its fourth year. Here he directs the mixed and male choruses and teaches organ, theory and musical literature. During the last two summers he taught church music administration at the summer school of Northwestern University. He has also been director of the Kalamazoo Chorus, a civic organization of sixty-five voices, for four years.

Mr. Overley makes his home in the

IN THIS MONTH'S ISSUE

Account is given of annual convention of the Canadian College of Organists, held at Hamilton, Ont.

Modern Aeolian-Skinner organ and restored eighteenth century instrument are combined to provide music in historic Bruton Parish Church at Williamsburg, Va.

Bookings for prominent concert organists by Bernard R. La Berge, the organ impresario, promise a very successful season.

Series of recitals of works of American composers will be played by Edwin Arthur Kraft in Cleveland.

G. Darlington Richards completes interesting story of his European tour and visits to famous cathedrals and organs.

John A. O'Shea, for more than half a century a prominent Boston organist, is dead at the age of 75 years.

suburbs of Kalamazoo with his wife, a gifted soprano and teacher of voice, and their son, John.

Four-Manual for Barbados.

The English firm of J. W. Walker is to reconstruct and electrify the organ in St. Michael's Cathedral, Barbados, British West Indies. The instrument is to be enlarged by the addition of a chancel organ, and there will be a four-manual detached all-electric drawstop console.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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Most Interesting
Christmas Music

for Choirs of Mixed Voices

CHRISTMAS EVE.....	Richard Hageman .20
EVERYWHERE, CHRISTMAS TONIGHT!.....	T. Tertius Noble .15
SWEDISH YULE CAROL.....	Harvey Gaul .15
HOLY DAY HOLLY CAROL.....	Channing Lefebvre .15
THE CHRISTMAS BELLS.....	G. Darlington Richards .15
LUTE BOOK LULLABY.....	Harold Friedell .15
TWAS IN THE MOON OF WINTER-TIME.....	Pietro Yon .12
WHAT SEEKEST THOU, O MY SON?.....	William R. Davis .15
A SPOTLESS ROSE.....	Herbert Howells .15
DOWN IN YON FOREST.....	R. Vaughan Williams .15
WHENCE THOSE SOUNDS SYMPHONIOUS?.....	C. H. Kitson .25
HUSH! MY DEAR, LIE STILL AND SLUMBER.....	Powell Weaver .15
(Nettleton Carol)	

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(about 20 minutes)

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(Uns ist ein Kind geboren)

J. S. BACH

for Chorus of Mixed Voices with Contralto,
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SILENT NIGHT }	Channing Lefebvre .15
ADESTE FIDELES }	
(for Mixed or Men's Voices)	

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JOHN A. O'SHEA, NOTED BOSTON ORGANIST, DIES

FIFTY-SIX YEARS ON BENCH

Long Service in Catholic Churches
Supplemented by Distinguished
Career as Director of Music of
Public Schools of Boston.

John A. O'Shea, Mus.D., F.A.G.O., director emeritus of music in the Boston public schools and for many years one of Boston's most prominent organists, died Sept. 16 at his home in Brookline, Mass. He would have been 75 years old in October.

Dr. O'Shea recently observed his fifty-sixth anniversary as an organist in churches of the Boston Catholic archdiocese and at the time of his death was organist at St. Cecilia's Church, Back Bay, where he had served for thirty-eight years. Previously he had been organist at St. Joseph's Church in the West End, having been appointed in 1883 by the Very Rev. William J. Byrne, vicar general.

According to a biographical sketch published in THE DIAPASON in July, 1933, John Augustine O'Shea was born at Milford, Mass., Oct. 15, 1864. He was a graduate of the New England Conservatory of Music and of the Boston University College of Music. While at the conservatory he studied harmony, counterpoint and composition, as well as organ, with George E. Whiting and theory with Louis C. Elson.

The O'Shea family were all musical. The father, who was a flutist, violinist and pianist, conducted a singing school and for many years directed a church choir in Milford. Of a family of ten children, eight sons and two daughters, all sang and each of the boys performed on a musical instrument. Before he was tall enough to reach the pedals John played the organ in a church at Batavia, N. Y., and the bishop, who happened to be there on a visit, laughingly told him that when his legs were long enough he might play at the cathedral.

At the age of 18, in 1883, he became organist at St. Joseph's Church, Boston, where he remained for several years. When Vicar General Byrne left St. Joseph's to go to St. Cecilia's Church, Boston, Mr. O'Shea went with him as organist and he had been at St. Cecilia's ever since that time.

For a number of years Dr. O'Shea was pianist of the Apollo Club and the Lynn Oratorio Society and conductor of the Harvard Improvement Choral Society of Dorchester and of the Boston Choral Society.

Among his compositions are a concert overture for orchestra; a trio for violin, cello and piano; a string quartet which won the gold medal for original composition at Boston University; a light opera, "The Mirrors of Thule"; an operetta, two masses, one in F for quartet, chorus, organ and orchestra, and the other in E, in honor of St. Cecilia, besides vocal duets, trios, quartets and numerous songs.

In 1888 Mr. Shea substituted in the Boston public schools and in 1901 was permanently appointed assistant director of music. Sept. 1, 1915, he was appointed director of music. One of many achieve-

JOHN A. O'SHEA



ments during his tenure was a music festival held annually in which over 2,500 Boston school children took part. This festival is usually held in Symphony Hall, and the entire floor is taken by the chorus. The orchestra and other instrumental groups occupy the stage. These festivals have been broadcast several times through some of the larger radio stations.

During the tercentenary of Massachusetts celebrations in 1930 Dr. O'Shea was chairman of the music committee of the tercentenary committee of the city of Boston and was a member of the tercentenary committee of the commonwealth of Massachusetts.

Dr. O'Shea was one of the oldest members of the American Guild of Organists and was a member of the old National Association of Organists.

A member of the Longwood Cricket Club, he served as a national umpire at the recent Davis cup tennis matches. He also belonged to the West Side Tennis Club of New York and the Boston City Club. He was a member of the advisory committees of the National and Columbia Broadcasting Systems and the Metropolitan Opera Company.

Surviving are the widow, Ella E. O'Shea, seven sons, a daughter and seven grandchildren. His sons are John A. and Norman F. O'Shea of New York, William A. of West Roxbury, Mass., George G. of Watertown and Arthur A., Walter B. and Joseph of Brookline. His daughter, Dorothy M. O'Shea, is a religious of the Cenacle in Newport, R. I.

Takes Post in St. Louis Church.

Hugh Harrison has been appointed organist of St. John's Methodist Church, St. Louis, to succeed O. Wade Fallert, who died recently. Mr. Harrison has had a wide and varied experience. While a member of the Royal Flying Corps in England from 1914 to 1918 he was official organist of the corps of the second wing at Oxford and Hastings. His American positions have been at the First Congregational Church, Jackson, Mich., and St. Mark's Episcopal, Grand Rapids, Mich.

SUMMY'S CORNER

Suggestions to the Busy Organist and Choirmaster

Anthems for Mixed Voices

No. 1355	Evening Song: "O Gladsome Light".....	Schmutz	12
No. 1352	Hear My Prayer.....	Schmutz	16
No. 1353	Rebuke Me Not in Thine Anger.....	Skinner	16

From Various Sources, Dr. Matthew N. Lundquist has selected and edited an outstanding group of anthems for Mixed Voices as follows:

No. 1349	O Lamb of God, based on a chorale by Decius.....	16
No. 1348	Glorify the Lord—Sweelinck.....	16
No. 1354	Behold a Host, based on a melody by Moren.....	12
No. 1350	We Adore Thee, Lord God—Palestrina.....	10
No. 1351	Blessed Jesus, at Thy Word, based on a chorale by Crüger.....	15
No. 1342	Jerusalem, Lift Up Thy Voice, based on a chorale by Olofson.....	12

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OLD AND NEW UNITED AT WILLIAMSBURG, VA.

IN BRUTON PARISH CHURCH

Aeolian-Skinner Joined with Eighteenth Century Samuel Green Organ in Restored Edifice of the Virginia Colony.

An unusual instrument, combining an eighteenth century Samuel Green organ and a modern Aeolian-Skinner, has been completed in Bruton Parish Church at Williamsburg, Va., under the direction of G. Donald Harrison of the Aeolian-Skinner Company. To music-lovers visiting Williamsburg, the restored eighteenth century capital of the old Virginia colony, the opportunity of hearing such an instrument will be of special interest. No building in the restored city surpasses in quiet beauty and dignity the ivy-covered old brick "Parish" church, and the modern pilgrims from all parts of the world who visit Williamsburg may now hear an instrument which replaces the one used by Peter Pelham, the first organist of Bruton Parish Church, who for nine years was a pupil of Carl Theodor Pachelbel.

Speaking of the installation of an old and a new organ in the church, Mr. Harrison writes: "The question of an organ for the church presented many difficulties. In the first place, there was the existing two-manual Hutchings instrument, which was much admired locally; secondly, there appeared to be limited space for an adequate organ within the church proper; thirdly, an old one-manual organ, built in 1775 by the famous Samuel Green of England, had been procured by William G. Perry of Boston, consulting architect for the Williamsburg restoration. It was naturally desirable to show the handsome case of the Green organ, and it was therefore decided to place this in a narrow loft at the east end, above the altar. The difficulty of locating a larger organ was overcome by forming chambers above the ceiling and also at the east end and projecting the tone down into the edifice by means of reflectors."

Many interested people felt that the Green organ should play only from its own keyboard in its original form and be used for occasional recitals of eighteenth century music, but Mr. Harrison saw that such an arrangement would have meant that the old organ would become practically a museum piece. To overcome this he put into effect his plan for the electrification of the instrument in such a manner that the Green organ can be played either from its original keyboard or from the main console of the complete organ.

"The prominent location of the Green organ," said Mr. Harrison, "gave an ideal opportunity for its use as a kind of positiv section for the main instrument. The new section of the organ, which includes many of the stops of the Hutchings organ, has three manuals and pedals, all above the ceiling and played from a detached console placed behind the pulpit. The great organ and part of the pedal speak through the grille at the right of the Green organ and form, with it, almost an ideal two-manual for playing eighteenth century music."

The new pipes have been voiced on old lines and on light pressure. The Green organ has been restored in the most careful manner and no revoicing has been done. All the original pipes were found, although some were badly bent and flattened. The old slide chest is in use again after being rebuilt; and while Mr. Harrison feels there may be some robbing of the wind when all stops are played simultaneously, because of the narrow-

MRS. HOLLISTER JONES AT EIGHTEENTH CENTURY ORGAN



ness of the grooves, it seemed desirable to retain it, particularly as the case would have had to be enlarged to accommodate modern chests. The new action is below the chest and is arranged to accommodate the old pull-downs. The old keyboard is in a perfect state of preservation.

The complete specification of the organ is as follows:

- GREAT ORGAN (Unenclosed).**
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Furniture, 3 rks., 183 pipes.
- GALLERY ORGAN.**
(Samuel Green restored.)
Open Diapason (tenor C), 8 ft., 54 pipes.
Stopped Diapason (bass and treble), 8 ft., 58 pipes.
Dulciana (tenor C), 8 ft., 54 pipes.
Principal (bass and treble), 4 ft., 58 pipes.
Flute (wood), 4 ft., 58 pipes.
Fifteenth, 2 ft., 58 pipes.
Sesquialtera and Cornet, 2 to 4 rks., 200 pipes.
- SWELL ORGAN.**
Echo Lieblich, 16 ft., 32 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (tenor C), 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Cymbel, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.
- CHOIR ORGAN.**
Gemshorn, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 61 pipes.
Flute Celeste (tenor C), 8 ft., 49 pipes.
Melodia, 8 ft., 61 pipes.
Rohrföte, 4 ft., 61 pipes.

ist Freude," Bach. The following numbers were played on the Samuel Green organ: Prelude, Clerambault; Gavotte, Wesley; Prelude in G minor, Dupré; "Clair de Lune," Vierne; Adagio from Fantasie in C major, Franck; Canon in B minor, Schumann; Meditation, Sturges; Toccata from Fifth Symphony, Widor.

Dr. W. A. R. Goodwin, rector emeritus of Bruton Parish Church, heard the first program played on the new organ when Mrs. Jones gave a private broadcast in his honor. The music was transmitted into Dr. Goodwin's home, where he has been confined to his bed for several months by illness. Before beginning her performance Mrs. Jones spoke to Dr. Goodwin through the microphone, telling him of her pleasure in being able to play for him some of his favorite compositions. The program comprised six selections, including Dr. Goodwin's favorite hymn, which Mrs. Jones played on the Samuel Green organ alone.

FRANK VAN DUSEN'S MOTHER DIES IN CHICAGO AT AGE OF 88

Frank W. Van Dusen, the Chicago organist and teacher, has been bereaved by the death of his mother, Mrs. Elsie H. Van Dusen, who died Sept. 13 at the home of her son, 1314 Winnemac avenue, Chicago. Mrs. Van Dusen was the widow of a prominent physician of Lancaster, Wis. Although 88 years old, she retained all her faculties to the last and was deeply interested in the work of her son, whose first music teacher she had been. Mrs. Van Dusen had made her home with her son since the death of the latter's wife in 1936 and of her daughter, Miss Elsie Van Dusen, soon thereafter. She was in good health until a short time before her death. Funeral services were held in Chicago Sept. 15 and burial was at Mineral Point, Wis., the next day.



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Gilman Chase to Play Six Chicago Recitals at First Unitarian

GILMAN CHASE



Six one-hour recitals of marked interest will be played this season at the First Unitarian Church of Chicago by Gilman Chase, who a year ago succeeded Robert L. Sanders at this church when Mr. Sanders went to Indiana University. The recitals are to take place on Monday evenings, once a month, beginning with Oct. 9 and continuing through April 1.

Mr. Chase will play the three-manual Aeolian-Skinner organ in what is one of Chicago's most beautiful churches. Each program includes one Bach prelude and fugue, two Bach preludes on a chorale and a contemporary work. American composers appear on all but two programs. A Bach recital is on the schedule for March.

Mr. Chase devoted much time this summer to preparing the programs for this series and the church, of which the Rev. Von Ogden Vogt is minister, has sent them out in a beautifully printed form. The offerings at the initial recital Oct. 9 will consist of the following compositions: Chaconne in E minor, Buxtehude; Two Preludes on the Chorale "Jesu, Meine Freude," Bach; Toccata and Fugue in D minor, Bach; Cantabile, Franck; Passacaglia from Symphony in G, Sowerby.

Nov. 6 Mr. Chase will play: "Toccata per l'Elevazione" and Fugue in G minor, Frescobaldi; Two Preludes on the Chorale "Nun komm, der Heiden Heiland" and Prelude and Fugue in G, Bach; "Meditation a Sainte Clotilde," James; First Sonata, Hindemith.

The remaining programs are to be as follows:

Dec. 4—Trio-Sonata in B minor, John Stanley; Two Preludes on the Chorale "Herr Jesu Christ, dich zu uns wend" and Prelude and Fugue in C minor, Bach; Chorale in B minor, Franck; Second Sonata, Hindemith.

Feb. 6—"Benedictus," Couperin; Two Preludes on the Chorale "Wir glauben All an Einen Gott" and Prelude and Fugue in

B minor, Bach; Prelude, Florent Schmitt; "Pantomime," Jopson; "Sept Chorals-Poèmes pour les Sept Paroles du Christ," Op. 67, Tournemire.

March 4—Bach program: Toccata, Adagio and Fugue in C; Two Preludes on the Chorale "Wenn wir in höchsten Nöthen sind"; Pastoral Suite; Passacaglia and Fugue in C minor.

April 1—"A Fancy," John Stanley; Two Preludes on the Chorale "O Lamm Gottes, unschuldig" and Fantasia and Fugue in G minor, Bach; Prelude on "Iam Sol Recedit Igneus," Bruce Simonds; First Symphony (Scherzo), Maquaire; Passacaglia (transcribed for organ by Melville Smith), Aaron Copland.

Mr. Chase was born Aug. 8, 1915. In 1937 he received his bachelor of music degree at Oberlin, where he was a pupil of George O. Lillich. During his student days he was organist of Christ Church at Oberlin. Coming to Chicago, he was organist and director at the Warren Avenue Congregational Church for one year before his appointment to succeed Mr. Sanders at the First Unitarian.



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Rise Up Shepherd and Follow.....15
Jesus Born in Bethlehem.....15
A Child Is Born in Bethlehem.....12
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Works of Americans Make Up Programs by Edwin Arthur Kraft

The American composer for the organ is to be paid a noteworthy tribute from a distinguished source in the approaching season when Edwin Arthur Kraft, F.A.G.O., will devote a series of programs at Trinity Cathedral in Cleveland to compositions of men and women born in America. It is to be a comprehensive list of offerings, prepared by Mr. Kraft after most careful research, and the composers whose works are to be played date from 1838 to the present time. The initial program opens with a composition by Eugene Thayer, who was born in 1838 and died in 1889. All of the older organists will remember his works and his prominence in the earlier days. On the first program are represented men all of whom have died with the exception of James H. Rogers. This program, with year of birth and of death of each composer indicated, which is to be played Oct. 2, is to be as follows: Concert Fugue in A minor, Eugene Thayer (1838-1889); Allegro con Brio (Sonata in E flat), Dudley Buck (1839-1909); Prelude, Op. 19, No. 1, John Knowles Paine (1839-1906); Melody, George E. Whiting (1840-1923); Canon in Octave, Samuel B. Whitney (1842-1914); Toccata, Homer N. Bartlett (1845-1920); "Alla Marcia," Nathan H. Allen (1848-1925); Cantilena in G, Arthur Foote (1853-1937); Fantasia in C minor, Henry M. Dunham (1853-1929); "Response," George W. Chadwick (1854-1931); Nocturne in C minor, Adolph M. Foerster (1854-1927); "Marcia," Arthur Bird (1856-1923); "A Springtime Sketch," John Hyatt Brewer (1856-1931); Toccata in C minor, James H. Rogers (1857).

The second recital, on Nov. 6, will be marked by this list of offerings: "Faire d'Orgue," Harry Rowe Shelley; "Grand Choeur," Everett E. Truette; Poco Agitato, George W. Andrews; Cantilena in G minor, R. Huntington Woodman; "Marche Pittoresque," Ernest R. Kroeger; "Romanza," in D, Horatio W. Parker; Rhapsody, Rosseter G. Cole; "A Memory," G. Waring Stebbins; "Tempo di Minuetto," Harry B. Jepson; Concert Overture, Russell King Miller.

Dec. 4 Mr. Kraft will play these compositions, all by persons among the living: "Reflections," Horace A. Miller; Andante Serioso, Clarence Dickinson; "The Procession," Katharine E. Lucke; Symphonic Prelude, Stanley R. Avery; "A Gothic Prelude," Eric DeLamarter; Fantasia on "The Garden Hymn," Arthur Shepherd; "Song of the Basket Weaver," Alexander Russell; "Romanza," Stanley T. Reiff; "La Brume" ("Mist"), Harvey B. Gaul; "Voice of the Tempest" ("Pastoral Psalms"), Seth Bingham.

The next recital, on the schedule for April 1, will bring these pieces, also of works of living composers: "Prologue," William Y. Webbe; Prelude, Theme with Variations, Fughetta and Chorale, J. Alfred Schell; Toccata in D minor, Gottfried H. Federlein; Nocturne in E, Edward Grasse; Concert Overture in A, Rollo F. Maitland; "Chanson Passionée," James P. Dunn; "The Enchanted Forest" ("In Fairyland" Suite), R. S. Stoughton; Finale (Second Symphony), Edward S. Barnes; Postlude on "Divinum Mystrium" ("Of the Father's Love Begotten"), Miles I.A. Martin; Rondino, Harry C. Banks, Jr.; "Meditation a Sainte Clotilde," Philip James; "Canyon Walls," from "Mountain Sketches," Joseph W. Clokey.

The final recital is to be played on May 6.

Mr. Kraft's performances will be repeated at Lake Erie College, Painesville, Ohio, where he is director of music. Here they will be played on the evenings of Oct. 8, Nov. 1, Jan. 7, Feb. 28, April 7 and May 8. In the college series the programs will be somewhat changed.

Self Returns from Study Abroad.

William Self has returned to his work at All Saints' Church, Worcester, Mass., after a summer spent in study with Joseph Bonnet in Paris. Later Mr. Self went with Mr. and Mrs. Alexander Gretchaninoff to Lucerne, where he heard some of the festival which was in progress there. It was interesting to note, he reports, that in the varied list of pro-

FRED J. HARRJE



FRED J. HARRJE, A.A.G.O., of Mount Vernon, N. Y., has come to the fore with his initial compositions, which have won the praise of his fellow organists and choir directors. They are two descants, the first on "Jesus Christ Is Risen Today," written last year and sung for the first time last Easter. Its success inspired Mr. Harrje to compose a descant for "Silent Night," which proved effective at Christmas.

Fred John Harrje was born Feb. 9, 1897. He studied piano with Henry Barreuther in Brooklyn and with Dr. E. Metter Davis at the Bushwick Conservatory of Music, Brooklyn, and was graduated from that institution. Then he studied harmony, counterpoint, composition and organ with Frank Wright and passed the Guild examinations for associate in 1934. He was formerly assistant organist and choirmaster of Christ Lutheran Church, Brooklyn, and later organist and choirmaster of the Presbyterian Church of Ridgewood, L. I. At present he is organist and choirmaster of the Vernon Heights Congregational Church, Mount Vernon, N. Y. He is also organist of Minnehaha Chapter of the Order of the Eastern Star and of Vernon Lodge, F. and A. M., both of Mount Vernon.

Mr. Harrje's choir at the Vernon Heights Church consists of twenty members, all trained singers, each having had or at present receiving vocal instruction from first-rate teachers, and they all do their work voluntarily.

grams a place was found for the organ. The program on Aug. 13 was given at the Hofkirche by the Chorale de la Cathédrale de Strasbourg and by Joseph Bonnet.

Alfred M. Greenfield of the faculty of New York University and Mrs. Greenfield have returned to New York from a vacation in the course of which they spent two weeks at the studio of Albert Stoessel on Lake Winnepesaukee in New Hampshire and two weeks at Twilight Park, in the Catskills. On Aug. 23 Mr. Greenfield gave a talk on "Glee Clubs Today" for the Twilight Park Forum.

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MARCEL DUPRÉ, WHO IS IN AMERICA FOR HIS LATEST TOUR



MARCEL DUPRÉ's Chicago appearance on his present American tour will take place at the First Methodist Church of Oak Park on the evening of Oct. 31. Arrangements for the recital are being made by Francis S. Moore, organist and choir-master of the church. The recital will be preceded by a dinner in honor of M. Dupré in the church and on this occasion a large number of the organists of Chicago and nearby places are expected to meet the distinguished Frenchman, organist of the Church of St. Sulpice in Paris. One of the features of the recital will be an improvisation—a feature in which M. Dupré has achieved fame. Tickets for the recital will be on sale at Lyon & Healy's, at the Clayton F. Summy Company's store and at the church. Tickets for the dinner are obtainable from Mr. Moore, telephone Franklin 0400, or at the church office, Euclid 473. The church is at Oak and Superior streets in the suburb.

M. Dupré's recital tour in Australia, New Zealand and Tasmania during the

summer brought him a series of ovations. Press reports show that audiences of 2,500 people or more were commonplace on this tour. In Melbourne he gave six recitals. He also gave series of performances in Sydney and other cities, including Brisbane, Hobart and Adelaide. In Sydney M. and Mme. Dupré were officially received by the lord mayor, who gave a luncheon in their honor at which the governor general of Adelaide, the archbishop of Sydney and other notables and officials were present.

The Duprés sailed from Sydney Aug. 31 and M. Dupré has begun his seventh tour of America, in the course of which he will visit forty cities.

White Plains Recital by Dupré.

Marcel Dupré, famous French organist, will give one of the first recitals of his transcontinental tour this fall at St. Matthew's Lutheran Church, Mamaroneck and Carhart avenues, White Plains, N. Y., Tuesday, Oct. 3, at 8:15. The program will include the usual improvisation.

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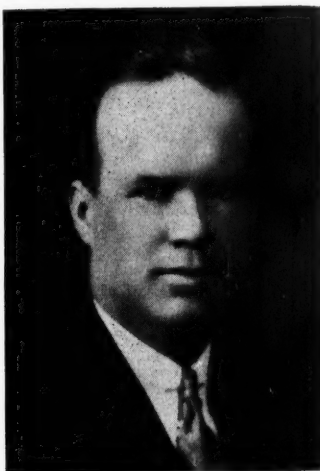
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The second transcontinental tour of Dr. McCurdy is in response to many demands for re-engagements resulting from the outstanding success he scored on his first tour two years ago, when he played to thousands of enthusiastic listeners and was acclaimed by the press.

This time Dr. McCurdy, always endeavoring to bring variety to his programs, will be accompanied by Flora Greenwood (Mrs. McCurdy), formerly harpist of the Philadelphia Orchestra under Dr. Stokowski and a great artist in her own right. They will be heard together in such interesting works as the Ravel "Introduction and Allegro" and Debussy numbers.



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CHARLES KILGEN & SON LAUNCHED IN ST. LOUIS

MEMBERS OF FAMILY ACTIVE

Charles C. Kilgen President and All Except One of the Kilgens Is Interested, as Well as Number of Old Employees.

With Charles C. Kilgen at its head, a new organ building concern has been formed in St. Louis, according to an announcement received late in September. In addition to Mr. Kilgen, who was president of George Kilgen & Son, now in process of liquidation, the new organization is made up, according to the announcement, of all the members of the Kilgen family except one, including Mrs. Ida Kilgen, widow of Charles Kilgen, founder of the old company. It will also have on its staff a number of the veteran employees of the old concern.

The new company will be known as Charles Kilgen & Son. George J. Kilgen is interested in the new organization, while Alfred Kilgen, another brother, will be Southeastern sales representative. Both brothers were vice-presidents of the old organization. C. Albert Scholin will become the St. Louis sales representative. The company has leased a large, well-equipped building formerly used by the old company on Laclede avenue and installation of all necessary machinery was to be completed by Oct. 1. The concern has purchased some of the equipment of the old company and a large part of the inventory, including the chest magnets used in Kilgen actions.

Charles Kilgen states that nearly all the former employees of the old firm of George Kilgen & Son, Inc., are either actively interested in the new company or have signified their desire to join it in the near future. A list of these craftsmen and the positions they held with the former company includes Otto Theurer, in charge of consoles; Will Theurer, in charge of electric actions; Joseph Hoeddinghaus, in charge of chests; Valentin Schneider, in charge of assembling; Emil Holreiter, in charge of finishing; Hilary Burke, in charge of reed voicing; Anthony Spevere, in charge of flue voicing; Leo Thomure, purchasing agent; Jack Schatzman, auditor, and Edward Holz, in charge of cost and estimating. In addition to these, Max Runge, Ernest Kuhn and Michael Marion of the maintenance department will become associated with the firm as soon as their present contracts with the old company are finished. Many of these men have been in Kilgen employ for more than thirty years.

The new company is already accepting orders for new organs, and in addition has secured maintenance and rebuilding work, including complete rehabilitation of the large three-manual Kilgen in the Delmar Baptist Church, St. Louis, and rebuilding of the organ at St. Paul's Evangelical, Okawville; the First Presbyterian, Quincy, Ill., and others. The company will have branch offices in New York, Chicago, Cincinnati, Detroit, Tulsa, Denver, Los Angeles, Seattle, San Antonio, Miami and other cities.

Charles Kilgen states that he has high hopes for the future of the new organization. He says: "The cooperation and active interest of practically all the key men of the old company, and the fact that they will be able to carry on the traditions of craftsmanship for which the name Kilgen is famous, should keep for us the support of the thousands of our friends."

CONSOLE CLUB OF DURHAM PROGRESSIVE ORGAN GROUP

A progressive organ group in the South is the Console Club of Durham, N. C. This club was organized three years ago, originally for church organists only. Now it has branched out considerably and has among its members not only all the affiliated church organists of the city but interested organ students as well.

It was through the efforts of Edward Hall Broadhead, organist of Duke University, that this organization was founded. He served as its first president and has been re-elected to that office for 1939-1940. In the first stages the group was a very informal one, organists gathering once a month at various places of religious worship, for the purpose of ex-

DR. FRANKLIN L. STEAD



FRANKLIN L. STEAD, MUS.D., of the faculty of the Cosmopolitan School of Music and of the Starrett School in Chicago, was heard in a recital at the Temple of Religion on the grounds of the world's fair in New York on the afternoon of Aug. 28. Dr. Stead presented the following works before an appreciative audience, including a number of organists, on the Aeolian-Skinner organ placed at the exposition by John Haussermann: Chromatic Fantasia, Thiele; "Sœur Monique," Couperin; Chorale, "O Man, Bemoan Thy Fearful Sin," Bach; Prelude and Fugue in A minor, Bach; "Clair de Lune," Karg-Elert; Allegro maestoso from Sonata in G major, Elgar; Prelude, Samazeuilh; "Pantomime," Jepson; "Carillon-Sortie," Mulet.

aming and playing the different organs of the city. After having become familiar with all the church organs of Durham, the club settled down to an interesting study of the organ itself, its mechanism, its history, etc. The past year was devoted to a study of the history of church music from its early beginnings in the time of Palestrina to the nineteenth century. This study was made more enjoyable by inviting specialists to lecture from time to time. There have been frequent social gatherings of the club, and the climax of this phase has been the annual formal dinner, held for the last two years in the Union at Duke University. This dinner has been followed by recitals in the Duke University Chapel.

There are twenty-five members of the Console Club at present. Of these twenty are church organists and five are students. The following officers were elected at the dinner meeting held in May to serve for the year 1939-1940:

President—Edward Hall Broadhead, Duke University.

Vice-President—Mrs. Henry C. Carr, organist of Trinity Avenue Presbyterian Church.

Recording Secretary and Treasurer—Mrs. Sam J. Angier, Watts Street Baptist Church.

Corresponding Secretary—Miss Helen King Eubanks, Duke Memorial Methodist Church.

Program Chairman—William Powell Twaddell, First Presbyterian Church and director of music in the city schools of Durham.

HELEN K. EUBANKS, Secretary.

DICKINSON'S CAROL BOOK TRANSLATED INTO CHINESE

Dr. Clarence Dickinson spent a very busy vacation at his summer home on Storm King Mountain in editing the new hymnal of the recently-united Evangelical-Reformed Church. Two interesting occurrences of the summer were the receipt of a book of his carols translated into Chinese (they had already been done into Japanese) and the Bach festival at Baldwin-Wallace College, where the two tenor soloists were Harold Haugh and Allan Schirmer, graduates of the School of Sacred Music, of which Dr. Dickinson is director.

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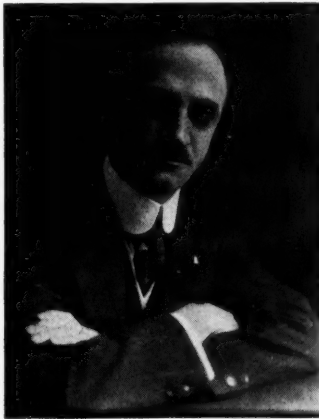
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ALLEN W. BOGEN



CHICAGO HAS ONE of those rare instances in which husband and wife both are active organists. And that the combination is a successful one is made evident from the fact that for twenty-four years Mr. and Mrs. Allen W. Bogen have worked side by side—though on different benches—to contribute their share to promoting the best in church and organ music in the city. Their romance is one in which the organ figured prominently, for they met at meetings of the Illinois Chapter of the A.G.O. and both were pupils of the late Harrison M. Wild.

Allen W. Bogen has contributed to the musical life of Chicago in many capacities since he came here in 1904. A native of Canada, his parents moved to the United States when he was a small child, locating at Le Mars, Iowa. His talent for music manifested itself at the age of 3 and he was given the musical education the small town afforded, later serving as organist at the First M. E. Church and taking the course in music at Western Union College. At the close of high school days he came to Chicago to continue his organ work with Mr. Wild. He served as organist for a year each at

Immanuel Baptist and Christ Episcopal Church before being called to Central Church in 1908. The noted Frank W. Gunsaulus was pastor of Central Church at that time and the services were held in the Auditorium. Mr. Bogen served here till 1916, when he went to Fifth Church of Christ, Scientist, remaining there till 1922. At that time he went to Tenth Church of Christ, Scientist, where he is at present. He has been organist of Medinah Temple for several years and of several other Masonic bodies. He has also been organist of the Mendelssohn Club since 1913. Mr. Bogen was one of the charter members and officers of the local chapter of the A.G.O. and also of the Harrison M. Wild Organ Club.

For many years Mr. Bogen was on the staff of the organ department of the W. W. Kimball Company, giving dedicatory recitals and directing and playing in the Friday noon recitals for which this company was noted for many seasons. Leading "movie" theaters called upon him during the time that kind of organ music was at its height.

On June 22, 1915, Mr. Bogen married Miss Ora A. Johnson, then organist at St. Paul's Evangelical Norwegian Lutheran Church on North avenue. This romance had its beginning at the dinners and meetings of the A.G.O. and was watched with interest and approval by their many friends. Their twenty-fifth anniversary will take place next June.

Miss Johnson was born at Blanchardville, Wis., and received her first music lessons from her mother on a reed organ when she was 8 years old. She was organist at the family church in Davis, Ill., till she came to Chicago to continue her studies. She was graduated from the music course at Rockford College, Rockford, Ill., in 1904 and the following year enrolled as a student at the American Conservatory in Chicago. At her graduation two years later she won the gold medal in the organ contest and honorable mention in theory. She was organist and director at St. Paul's Church for some years. While here she became an organ pupil of Harrison M. Wild. She next held the position of organist and choir director at the Hyde Park M. E. Church, going from there to the Hyde Park Congregational.

ORA JOHNSON BOGEN



From 1932 to 1936 she played at the First Church of Christ, Scientist, in Glencoe. Since then her time has been well filled with substitute work at leading churches in Chicago and suburbs. She has given much time to the work of the local organ clubs and was a co-founder of the Chicago Club of Woman Organists and its president from 1932 to 1934. She has been active in the Harrison M. Wild Organ Club and has just completed a three-year term on the executive committee of the A.G.O.

A year ago Mrs. Bogen's trio for women's voices, "Windows," was accepted for publication. Her services are also in demand as teacher of piano and voice and coach of choral groups.

Hamlin H. Hunt Resigns at Church.

Word comes from Minneapolis, Minn., that Hamlin H. Hunt of the faculty of the MacPhail School of Music has resigned as organist at Plymouth Congregational Church. He served there forty years.

HAUSSERMANN CONTEST IS EXTENDED; REASONS GIVEN

The competition for the John Haussermann prize of \$400 for a composition for organ solo or for organ and various instruments has been extended for another year, closing definitely Sept. 1, 1940. John Haussermann, sponsor of the organ at the Temple of Religion, New York world's fair, and donor of this prize, announced this decision after the jury, examining seventy-three manuscripts submitted for the prize, issued the following statement: "Of the works submitted (sixty-six for organ solo and nine for organ and various instruments) no work either upheld the great traditions of organ writing or disclosed any new lines of development. For this reason the jury felt it inadvisable to award any prize. An honorable mention is given to the Toccata by Parker Bailey, Ithaca, N. Y."

Mr. Haussermann is confident that in extending the contest he will encourage more American composers to submit works which will live up to the principles set forth in the statement of the jury.

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York, Pa., Chapter Opens Season with a Banquet; Program for the Year

The opening meeting of the York Chapter was held in the form of a banquet at the York Maples Sept. 12. Dinner was served in the lovely dining-room, furnished in antiques. The color scheme was orange and white, with many displays of flowers and candles. The entertainment was provided by Mrs. Hilda Black, soprano, who sang several numbers. She was accompanied by Mrs. Catharine M. Chronister, organist and choir-master of Grace Reformed Church.

The new officers of the chapter are:
Dean—Mrs. Edythe Warehelo.
Sub-dean—Mrs. Catharine M. Chronister.

Secretary—William G. N. Fuhrman.
Treasurer—Mrs. Lester L. Gillis.
Registrar—Miss Margaret L. Jacobs.
Librarian—Miss Mabel I. Hamm.
After dinner a business meeting was held and the year's programs were planned as follows:

October—Recital at Memorial Reformed Church, Violet M. Hoke, organist and choir-master; Robert Hanky, Reading, Pa., guest recitalist.

November—Recital at First Methodist Church, Bessie L. Kirk, organist; Isabel M. Wilson, minister of music. Recital to be given by organists of York. A reception will be held by the York Chapter for the Harrisburg Chapter, who will be our guests that evening.

December—Carol-sing and social at St. John's Episcopal parish-house. The Rev. Canon Paul S. Atkins, D. D., rector; the Rev. Robert M. Colden, Th. M., curate; Walter L. Rohrbach, organist and choir-master.

January—Program of organ music at St. John's Church, Walter L. Rohrbach, organist and choir-master. At this time a meeting of the organists and ministers will be held.

February—Recital at St. Matthew's Lutheran Church, Hanover, Pa., J. Herbert Springer, organist and choir-master. This organ is a four-manual Austin of 246 speaking stops.

March—Program of organ music by Emory F. Ritz, organist and choir-master of St. Paul's Evangelical Church, and Donald M. Warner, organist and choir-

master of Bethany United Brethren Church, Red Lion, Pa.

April—Program by combined choirs of York and a guest recitalist.

May—Banquet. Program of choral and organ numbers by Adam H. Hamme and his choir of Zion Lutheran Church, York.

WILLIAM G. N. FUHRMAN,
Secretary.

Chesapeake Program for Season.

The Chesapeake Chapter will hold the first meeting of the season at the Brown Memorial Church, Baltimore, Monday evening, Oct. 2, at 8.

A program of activities for the months to come has been prepared and includes the following:

October—Report of delegate to biennial convention in Philadelphia. Discussion of classic and modern music suitable for church services.

November—Short talks on junior and senior choirs. Recital by Nita Akin.

December—Visit to various churches to see and hear organs.

January—Annual New Year's frolic.

February—Meeting with clergymen.

March—Symposium of Hebrew, Catholic and Protestant music.

April—Descriptions of organs by Virgil Fox.

May—Guild service. Final meeting of season, with election of officers and reports from committees.

The chapter will again cooperate with the Peabody Conservatory of Music in continuing the recital series inaugurated last season.

Rocky Mountain Chapter.

Members and guests of the Rocky Mountain Chapter enjoyed dinner together at the Junior League Shop in Denver Sept. 18.

Officers for the year were installed as follows:

Dean—Clarence Sharp.

Sub-dean—Professor Rowland W. Dunham.

Secretary—Frances Jane McGolgan.

Treasurer—Milton P. Givens.

Mr. and Mrs. William F. Spalding had charge of games, which were enjoyed by all.

During the next year we shall study different composers and hear their music. New music received by the fine arts department of the public library will be reviewed.

CLARENCE SHARP, Dean.

Cincinnati Recital and Dinner Open Season for Southern Ohio Chapter

The first meeting of the Southern Ohio Chapter for the year was held Monday evening, Sept. 18, at the Washington Evangelical Church, Cincinnati, of which Carl F. Kuehner is organist. The following program was played by Mr. Kuehner: "Christe, Du Lamm Gottes," "Es ist das Heil uns kommen her" and "Sollt ich meinem Gott nicht singen," Karg-Elert; "Prelude Solenne," Noble; Madrigal, Sowerby; Fantaisie, Franck; Toccata on "O Filii et Filiae," Farnam. Mme. Florence Chambers of the Church of the Advent played: Allegro and Adagio, Purcell-Saint-Saens; "The Wailing Wall," "A Cathedral Window," "The Persian Carpet" and "A Harmony Student's Nightmare," Schmitt; "Movement Perpetuo," Faubert.

Preceding the recital an excellent dinner was served by the ladies of the church and a business session was held with Dean Wayne Fisher, A.A.G.O., presiding. A report of the national convention held in Philadelphia was made by J. Alfred Schehl. Edward G. Mead favored the chapter by reading his paper written for the convention, entitled "How Can the Relations between the Chapters and Headquarters Be Clarified?" A new item of interest was the announcement of the formation of a placement bureau for Guild members which the chapter is sponsoring.

The chapter began the new season with a large attendance and much enthusiasm. EVA PEALE, Registrar.

Illinois Chapter.

The Illinois Chapter started the season with a meeting of the executive committee in the office of THE DIAPASON. The chapter will have a luncheon Monday, Oct. 2, at 12:30, in the Republic Building. The speaker will be Dr. Arthur C. Becker, dean of the De Paul University School of Music. His topic will be: "Use of the Organ in the Roman Catholic Church Service." There will be a meeting of the executive committee at 11:30 a. m. in the Republic prior to the luncheon.

On Oct. 31 Marcel Dupré will give an organ recital at the First Methodist Church of Oak Park, where Francis S. Moore is organist. The recital will be preceded by a dinner in the church parlors.

The chapter expects to have a luncheon or a dinner every month through the season. In January Claire Coci and Virgil Fox will be the guests of the chapter at a dinner to be announced later.

The chapter will unite with Northwest-

ern University in presenting soloists who will play at the midwest church music conference which will be held some time in January in Evanston.

The chapter also expects to resume the weekly downtown recitals. To make all of these future events a success, the executive committee asks for the full cooperation of all the members.

ERNEST C. MELBYE, Registrar.

Michigan Chapter.

The initial meeting of the season for the Michigan Chapter was held Sept. 19 at St. Matthias' Church, Detroit. Following a splendid dinner the business meeting was held, plans for the year were discussed and a most interesting report on the convention was presented by Sub-dean Mouw. After the business meeting a recital was played in the church by Mrs. Ernest Piper and E. Mark Wisdom, F.A.G.O. The program consisted of the following numbers: Movements 1 and 2 from First Symphony, Maquaire, and Prelude and Fugue in A minor, Bach, played by Mrs. Piper, and Suite, de Maleingreau, played by Mr. Wisdom.

ALLEN B. CALLAHAN, Secretary.

Alabama Chapter Hears Murphree.

The Alabama Chapter presented Claude L. Murphree, F.A.G.O., on Sept. 6 at the Independent Presbyterian Church in Birmingham. Mr. Murphree is the dean of the Florida Chapter and is a member of the faculty of the University of Florida in Gainesville. After the recital Mrs. Lila Belle Brooks, dean of the Alabama Chapter, entertained at her home for the Guild.

Mr. Murphree played the following program: "The Rippling Brook," Gillette; Andante from String Quartet, Debussy; Prelude and Fugue in A minor, Bach; "The Cuckoo," d'Aquin; "The Fountain," H. Alexander Matthews; "Fisherman's Song" and "Pantomime," from "El Amor Brujo," de Falla; Roulade, Bingham; Prelude on "All through the Night" and "Imagery in Tableaux," Edmundson.

Miami Chapter.

After a few weeks' vacation for members of the Miami Chapter an informal meeting was held at the home of the dean, Mrs. E. R. Treverton, Sunday evening, Sept. 17. There were about thirty guests and members. The transfer of membership of Ralph F. Roth from the Kansas Chapter was reported and he was welcomed. Mr. Roth is connected with the Miami Conservatory. Several were called on for short talks, including the Rev. Mr. Weybach, who announced his plans for giving symphonic recordings in some of his evening services and extended an invitation to all. Reports were read by delegates to the A.G.O. convention. A tea and informal "get-together" followed the meeting.

PARVIN TITUS, Mus. M., F. A. G. O.
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RECITALS—LESSONS—ORGAN CONSULTATION

WALTER N. HEWITT



DURING HIS VACATION as organist and director of music at the Prospect Presbyterian Church of Maplewood, N. J., Walter N. Hewitt, A.A.G.O. (CHM), substituted at the organs of the Church of the Redeemer (Episcopal), Morristown, N. J., and at St. Paul's Evangelical Lutheran Church, Jersey City. Ralph Hunter, Mr. Hewitt's assistant at the Prospect Church, substituted this summer at the Fifth Avenue Presbyterian Church of Newark and at St. Paul's Lutheran Church, Jersey City.

The contract for complete re-voicing of the reeds, cleaning of the console mechanism and other necessary adjustments and repairs at the Prospect Church was awarded to the Leet Organ Company, Cranford, N. J., who take care of the monthly maintenance of this fine three-manual Möller. The work, completed for the fall opening of the church, was done during the month of August.

Mr. Hewitt is planning a busy season with his three choirs, a total of 110 voices, an appearance at the world's fair, a series

of recitals in Maplewood planned for children, a fall organ recital at Prospect Church and a recital for the Monmouth Chapter of the Guild in November.

COLLEGE POST AT DUBUQUE
FOR EDWARD EIGENSCHENK

Edward Eigenschenk has been appointed head of the organ department of Loras College, Dubuque, Iowa, where he was guest instructor during the summer, in the course of which he played twelve recital broadcasts for the college over station WKBB. Mr. Eigenschenk will teach organ, piano and theory and will continue the weekly broadcast recitals for the college.

Loras is one of the oldest colleges of the Middle West, having completed its one hundredth year. It was formerly Columbia College. The institution has a beautiful chapel with an organ of twenty sets of pipes. The chapel has been well filled for all of Mr. Eigenschenk's recitals.

Mr. Eigenschenk will continue his Chicago musical activities as instructor of organ at the American Conservatory and as organist and director of music at the Second Presbyterian Church.

ORATORIO SERIES DIRECTED
BY MORGAN IN CLEVELAND

Russell V. Morgan, Mus.D., organist and director at the Old Stone Church (First Presbyterian) in Cleveland, has arranged to present a series of oratorios on the first Sunday evening of every month at 7:30 with his octet of solo voices, which is one of the outstanding church musical organizations of the city. The schedule includes the following presentations:

Oct. 1—"Elijah," Mendelssohn.
Nov. 5—"Jubilee Cantata," von Weber.
Dec. 3—"The Messiah," Handel.
Jan. 7—"Judas Maccabaeus," Handel.
Feb. 4—"St. Paul," Mendelssohn.
March 3—"The Mount of Olives," Beethoven.
April 7—"The Redemption," Gounod.
May 5—"The Creation," Haydn.
June 2—"Hymn of Praise," Mendelssohn.

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TRANSCONTINENTAL TOUR • FEBRUARY - MARCH, 1940

In one single year Claire Coci has already achieved full recognition of her extraordinary talents and has taken an enviable position among the greatest women organists of the world. The following quotations are typical of reports she receives from the press everywhere she appears:

PRESS QUOTATIONS: "Make no mistake that woman can play" (American Organist)—"Abundance of technique, amazing velocity, keen dramatic sense" (Miami Daily News)—"Technique, interpretation, spirit—all wonderful. I have heard the expression 'outstanding woman organist'; now I think I have met one." (Wichita Falls Record News)—"Yes, Claire Coci is a great artist." (LeRoy V. Brant, Mercury Herald)—"Karg-Elert Prologue Tragicus was to me the highlight of the program. I never heard a more stunning performance" (Roland Diggle, in Los Angeles)—"Helps to explode the myth that still exists in some minds that men are superior organists" (William W. Carruth)—"Played in a thoroughly competent manner and with the dynamic style that aroused the admiration of her audience and won for her a distinct ovation." (Diapason, commenting on 1939 Convention).

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Music of War Times Recalled by World Turmoil of Today

By HAROLD W. THOMPSON, Ph.D., Litt.D.

It is an appalling thought to all readers of THE DIAPASON that a considerable number of our readers, members of the Canadian College of Organists, are once more dwelling in a country at war. Whether the emotions and comforts of this war will be similar to those prevailing when I first wrote for this journal I cannot say, but I have decided upon a backward glance to suggest music which may again prove useful.

As a result of the war of 1914-18 two major choral works were produced among the English-speaking people. The more august of these was Elgar's "For the Fallen" (Novello), on a noble text written by Binyon. The other was Hart's "Mystic Trumpeter" (Novello), with lofty words by the American poet Walt Whitman. These are both big works, best done with orchestra. Since those years a much easier work, "The Four Horsemen" (Gray), has been composed by Candlyn, an Englishman by birth who served in the infantry of the American Expeditionary Force. It opens with a section of "Adoration from the Apocalypse," then has a section about war with sonorous bass recitatives and answers by the chorus singing Scott's free translation of the "Dies Irae"; then a third section depicts the return of peace and the beauty of a New Jerusalem in music that includes a lovely tenor aria by a seventeenth century English poet, "My Soul, There Is a Country." I feel sure that this will be widely used; each section may be sung as a separate anthem and the last part is published separately as a short cantata entitled "The New Jerusalem."

In the United States we used frequently three simple, melodious and touching anthems by Clarence Dickinson:

"For All Who Watch." STB. Mixed or women's voices. (Gray.)
"A Prayer in Time of War." AB. (Gray.)

"Lord God, We Lift." SATB. (Gray.)
Of the unaccompanied anthems I remember best among American works Candlyn's "O God of Armies" (Gray) and Gaul's "O Lord God of Hosts" (G. Schirmer). It was then that we first recognized in Willan a major composer arisen among the Canadians. We used his "In the Name of Our God" (Gray), which has a tenor solo, and his unaccompanied anthem for the fallen entitled "How They So Softly Rest" (Gray), which needs eight parts. Since that war Willan has composed a beautiful short, unaccompanied motet, "Preserve Us, O Lord" (Oxford), which might be used now.

Other anthems which may be found useful include the English one which I listed oftenest in those dark days—John E. West's quiet composition "O God of Love, O King of Peace" (Novello or Gray), which might well be used in every Christian church in the world today. Here are some others:

Candlyn—"I Was Glad." Has a baritone solo, "O Pray for the Peace of Jerusalem." (Gray.)

Daniels—"Glory and Endless Years." (Schmidt.)

Fisher—"Hymn of Peace and Good

Will." SATB. Words by Markham. (Ditson.) May not be appropriate for some time.

Grieg—"Our Native Land." (G. Schirmer.)

Grieg—"God's Peace." (G. Schirmer.)

Harris—"I Saw the Lord." S. (Gray.)

Jenkins—"Light in Darkness." ST. (Gray.)

James—"I Have Considered." (Ditson.)

Matthews, H. A.—"Judge of the Just." T or S. (Ditson.)

Matthews, H. A.—"Recessional." T. Twenty-eight pages. (G. Schirmer.)

Matthews, J. S.—"Anthem of Democracy." (Gray.)

Noble—"Pierce Was the Wild Billow." Unaccompanied. (Gray, Ditson, Schirmer.)

Parker—"To Whom, Then, Will Ye Liken God?" T. (Gray.) Has edition for male voices.

Paine—"Freedom Our Queen." (Gray.)

A number of fine hymns were issued separately. Novello had a series called "Hymns for War," of which I like best Creser's "O Great Redeemer" (No. 9) and Royle's "Lord of Life" (No. 6). Dr. Noble has two published by Schirmer that are worthy—"Lord, Keep Us Safe" and "I Will Lay Me Down in Peace."

There were a number of effective solos. Dr. Dickinson's "Stainless Soldier" (Gray, three keys) has a very fine text by Emerson. James H. Rogers' "A Prayer" is set to a very beautiful poem by Alfred Noyes, the English poet-laureate. Candlyn's "O God of Armies" (Gray), with melody utterly different from the anthem of the same title, is for a real bass—a sonorous and very effective song. Other solos much used included:

Buck—"O Come Hither." T. (Ditson.)

Parker—"The Red Cross Spirit." (Gray.)

Worth—"They Shall Return." Medium. (Gray.)

Scott—"He Maketh Wars to Cease." (Flammer.)

West—"God Is Our Hope" and "God Our Help," published by Schmidt.

Dr. Fisher set for male voices two great poems for the fallen (Ditson), "How Sleep the Brave" and "Soldier, Rest." There was another setting of Sir Walter Scott's "Soldier, Rest," by the composer Scott, for male or mixed voices, with a B flat cornet to play "Taps" (Schmidt); it was popular.

Of the organ music I recall Stanford's "Sonata Eroica" (Stainer & Bell), Harvey Gaul's "Chant for Dead Heroes" (Gray), Van Denman Thompson's "To an American Soldier" and Candlyn's "Marche Heroique" (Gray).

This will perhaps do for the present. What we really need, I suppose, is anthems of penitence and prayers for courage. It is heartening to remember that at least two countries are friends forever—Canada and the United States.

Next month I shall review the new music for Christmas.

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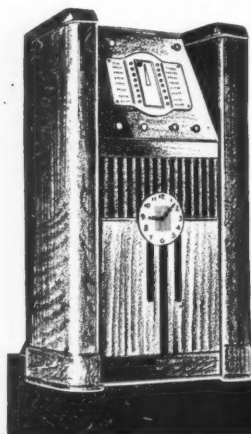
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**HUGO TROETSCHEL, VETERAN
BROOKLYN ORGANIST, DEAD**

Hugo Troetschel, veteran Brooklyn organist, who was for the last fifty-two years organist of the German Evangelical Reformed Church on Schermerhorn street, died Sept. 3 in the Peck Memorial Hospital after a brief illness. He was 81 years old.

Mr. Troetschel was honored many times by the members of his church in appreciation of his long service and he had given more than 250 recitals at the church. At the time he celebrated his twenty-fifth anniversary as the church's organist he was presented with a check for \$1,000.

Surviving Mr. Troetschel are four children—Elsa, H. Carl, Erwin and Irma.

Hugo Troetschel was born at Taubach, near Weimar, Germany. His first musical instruction was received from his father. At the age of 12 he played the organ in the village church. Later Mr. Troetschel attended the Grossherzogliche Musikschule at Weimar, then under the protection and guidance of Grand Duke Carl Alexander and Dr. Franz Liszt. His teachers were Dr. Mueller Hartung, A. W. Gottschalg and Bernard Sulze. As a student Mr. Troetschel had the great honor to play before Liszt several times and Liszt presented Mr. Troetschel with his card and two manuscripts.

In 1887 Mr. Troetschel came to America and became organist of the German Lutheran Church on Harrison street, where he remained for two months. During this time Mr. Troetschel attended a christening at which the Rev. Dr. Jacob W. Loch officiated. As the latter was greatly interested in music, he invited Mr. Troetschel to play before the board of trustees of the church. Subsequently he was appointed organist and choirmaster, which post he had held ever since that time.

Another Electronic in England.

The field of electronic instruments in England has been entered by a new concern, Midgeley Electrical Instruments, Ltd., which advertises its product as a "British invention of British manufacture" and states that "no reverberation chambers are required." It offers "thirty-

ROGERS AND RIEMENSCHNEIDER

THE TWO DISTINGUISHED MUSICIANS shown in this picture are James H. Rogers, at the left, and Albert Riemenschneider, at the right. Mr. Rogers, whose name is a household word wherever American composers are known, is a former Cleveland organist who now makes his home in Pasadena, Cal. Mr. Riemenschneider, the organist, Bach exponent and head of the music school of Baldwin-Wallace College, Berea, Ohio, was visiting Mr. Rogers when the photograph was taken and the picture shows the two men in the garden of Mr. Rogers' home. Mr. Rogers, now retired, is 82 years old, but retains his youthful enthusiasm and his interest in his fellow organists.

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During her recent tour in Europe she gave two recitals of outstanding interest in Paris, France, winning enthusiastic praise both from the audiences and the press. One of these recitals was given for the "Amis de l'Orgue", a French organization similar to the American Guild of Organists in America. She was the second American organist ever to be presented by this group. The other was given for the American Church in Paris on the Quai d'Orsay.

A FEW OUTSTANDING QUOTATIONS:—"A remarkable virtuoso . . . her interpretations revealed superb musical spirit." Gaston Dufy in La Semaine a Paris,—"A brilliant virtuoso . . . Magisterial execution." Norbert Dufourcq. — "One of the great organ performances heard in Texas in recent years . . . captivated her audience." The Southern Musician,—"playing enthusiastically received . . . displayed technical mastery." Austin American, — "Nita Akin's striking personality carried through the program." Daily Texas (Austin), — "Organ Recital Well Received (Headline) . . . one of the most brilliant and impressive organ concerts ever given in Amarillo." Amarillo Globe, — "Visiting Artist Enthusiastically Received (Headline) . . . The interpretations led her audience into another world, that of sublime music . . . exquisite taste." Plainview (Texas) Evening Journal.

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CHICAGO, OCTOBER 1, 1939

THE PICTURE VIERNE DREW

Pathos and humor, history and horse sense, all pervade the memoirs of the late Louis Vierne, the thirteenth and last installment of which appeared in the September issue of THE DIAPASON. To anyone reading the entire narrative, as translated by Mrs. Esther Jones Barrow, the light thrown on the last two generations of French organists must have been most absorbing. It reveals Vierne not only as the great musician that he was, but as a philosopher and a very human and emotional artist. He has related many things with which the majority of us have not been acquainted, has dealt in the tragedies and the jealousies of his time and has given us an insight into the principles of organ playing that have been the foundation of the French school. The chapter in which the methods taught by Widor were set forth probably was, as one reader has told us, worth "the subscription price for ten years." And in the last installment Vierne has expressed opinions on organ design that should be of special interest today. Note what he says about "confounding power with noise" and on "substituting for the excesses of the nineteenth century those of the seventeenth." Touching are the final paragraphs, in which he discloses a premonition that his recital at Notre Dame June 2, 1937, would be the last; it was indeed in the midst of that performance that he died, fittingly, on the organ bench, after having closed his reminiscences with this summary of his ideals and his faith: "To the high mission which was entrusted to me I have brought, for want of anything better, all the fidelity and sincerity of my heart as an artist and a believer." One may well add "well done, good and faithful servant," in tribute to a life in which unusual talent was developed by hard toil in the face of great physical handicaps.

WILL-O'-THE-WISP

In the monthly column of THE DIAPASON which recalls happenings of twenty-five years ago, and which we believe the great majority of our readers who have an interest in history are wont to read, there was a short paragraph last month calling attention to the fact that just a quarter of a century ago Gordon Balch Nevin's "Will-o'-the-Wisp" was published.

No doubt the little item stimulated some soliloquizing among our readers. There is hardly a recitalist who in the last twenty-five years has not played Mr. Nevin's charming little piece along with his Bach and Vierne and Cesar Franck—unless he be of the type with ingrowing purism who believe that the redemption of organ music can be accomplished only through mortification of the flesh, that a melody is an abomination and to please the ear of an audience a deadly sin.

Whatever may have been your thoughts, it is interesting to read the recollections that came to the mind of the composer

himself. Mr. Nevin, convalescing from an emergency appendicitis operation, saw the paragraph and took the trouble to write to the editor. He reveals some interesting facts about his "Will-o'-the-Wisp." He says that the composition "was the result of an improvisation on the residence organ that my parents had installed for me, and was written down in less than one hour! The second point is that the morceau was promptly rejected by four of the leading music publishers of the land and that, in order to get it published, my father, the late Dr. George B. Nevin, personally guaranteed all costs of publication and offered to make good on the same if the 'Will-o'-the-Wisp' failed to cover costs in one year."

For fifteen years that followed Mr. Nevin's piece made sales records and audiences "ate it up." Like Hugh McAmis' "Dreams" of a later vintage, it serves to give pleasure to those who enjoy organ programs. And if Nevin and McAmis have committed misdeeds, so did Mendelssohn when he composed his "Spring Song," to mention only one in a hundred examples that might be given.

But we shall let Mr. Nevin himself finish this editorial. Writing from his sickbed he gives us something to ponder in the following words:

"What has become of enjoyment in the arts? Or is enjoyment a sin, and is virtue to be found only in the pre-Bach composers? Or does it matter? Perhaps the light and deft touch may come back in our native compositions; perhaps our concert organists may again consider the tastes (and limitations) of their listeners; perhaps the concert organ may some day be evaluated as are the piano, violin, 'cello, etc. But if it is to come about there must first come a sense of stewardship, which, at the moment, seems remote. However, before I go into the 'Fifty Years Ago' column I hope to witness the inevitable contra-swing of the pendulum."

ORGAN-PIANO MUSIC; NEW WAY

The combination of piano and organ has been increasing in popularity for several years, as those who watch the activities of organists have not failed to notice. This form of ensemble, once neglected, no doubt has served to enhance interest in organ recitals wherever used. Several of our American composers recently have written compositions especially for the two instruments.

The fertile mind of that enterprising organist, Stanley E. Saxton of Skidmore College, now has produced an idea that seems eminently practical and that should commend itself to all of his colleagues who are not averse to trying something new to hold their audiences. Mr. Saxton is the first—so far as THE DIAPASON has any record—to devise an ingenious method of overcoming the obstacles that have confronted those who would like to make the piano an adjunct to the organ. In an article in this issue he sets forth his plan, which is that of using phonograph records for the piano part. Mr. Saxton has studied and struggled with the difficulties that are met in the frequent lack of a good piano—or any piano—in a church, or in its being out of tune with the organ. He explains how to make the best use of the phonograph and solve the problems which his plan entails.

It will repay everyone interested in giving recitals and wishing to make use of an ensemble in which orchestral effects can be produced with at least fair satisfaction to read what Mr. Saxton writes. We would suggest that any ideas on the subject be sent to him. He can be reached at Skidmore College, Saratoga Springs, N. Y., or THE DIAPASON will be pleased to pass on to him any communications sent to this office. For the good of our profession it pays us to help and to encourage men who are devoting thought and time to originating ways of promoting the cause of the organ.

Letters from Our Readers

Louis Vierne's American Programs.

Warren, Pa., Sept. 10, 1939.—Dear Mr. Gruenstein: It has been with great anticipation that I have looked forward each month for the past year to the arrival of THE DIAPASON and the wonderfully inspiring memoirs of Louis Vierne by Esther Jones Barrow. There is little doubt but that many organists have been refreshed by these enlightening articles and, it is needless to say, will impatiently await publication of her book.

As my little contribution to the memory of this great man and organist, may I send you herewith the three programs that M. Vierne gave on his American tour in 1927. Perhaps some readers will likewise derive inspiration from them, as have I.

This program was his American debut, played at Wanamaker Auditorium, New York, Tuesday evening, Feb. 1, 1927: Toccata and Fugue in D minor, Bach; Chorale Preludes, "My Heart Lies Heavy Within Me" and "In Thee Is Joy," Bach; Six Pieces in Free Style ("Preamble," "Complaint," "Epitaph," Canzona, Arabesque and "Marche Funebre"), Vierne; Adagio and Finale (First Symphony), Vierne.

Program 2 was as follows: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Christ Lay in Bonds of Death" and "Through Adam's Fall Mankind Also Fell," Bach; Six Fantastic Pieces (first performance) (Prelude, Adagio, Caprice, "Divertissement," "Requiem Aeternam" and "Marche Nuptiale"), Vierne; Adagio and Toccata (Fifth Symphony), Widor.

Program 3 included: Prelude and Fugue in D major, Bach; Chorale Preludes, "O Man, Bemoan Thy Grievous Sins" and "Credo" (the "Giant" Fugue), Bach; Six Pieces in Free Style (Meditation, Madrigal, "Communion," "Legende," Berceuse and "Carillon"), Vierne; Adagio and Finale (Third Symphony), Vierne.

His farewell American program was given in Grace Church, Utica, N. Y., April 18. It was as follows: Toccata and Fugue in D minor, Bach; "Legende," Berceuse and "Carillon," Vierne; Third Chorale in A minor, Franck; Adagio, L. Levy; "Carillon de St. Paul d'Orleans," A. Marty; Adagio and Finale, First Symphony), Vierne.

Most sincerely,
MARCUS NAYLOR.

This Is Better Than We Deserve.

Portland, Ore., Sept. 1, 1939.—My dear Mr. Gruenstein: It is hard to conceive of a more excellent paper, in its line, than THE DIAPASON. Some of us have enjoyed its monthly visit for quite a long time. It is to be hoped you will continue the good work for many years to come.

Yours sincerely,
MORTON JARVIS.

H. AUGUSTINE SMITH BUSY WITH RELIGIOUS PAGEANTS

Dr. H. Augustine Smith of the College of Music of Boston University has returned from three months of travel, covering 10,000 miles, through eighteen states and Canada. His major objectives were the National Federation of Music Clubs at Baltimore in May, where he presented, with 700 singers, a pageant-music cycle bringing together the synagogue choirs, the Catholic choirs and the Protestant choirs of Baltimore in the following scenes: Jewish, "The Fatherhood of God, or Mount Sinai's Revelation"; Catholic, "The Brotherhood of Man, or Solemn High Mass at the Elevation"; Protestant, "The Homehood of the World, or the Glory of the Light of Truth, Freedom, Holiness" (Da Vinci's "Last Supper" as living picture), with the "Golden Cord" as finale. His next objective was the northern Baptist convention, Los Angeles, in June, where he led daily audiences of 7,200 people in Shrine Temple and coached two choirs of 400 each and a pageant cast of 300. He also appeared at the New York and San Francisco fairs in musical programs. His other centers of activity were Chicago, El Paso, Phoenix, Berkeley, Denver, Newton, Kansas City, Detroit and Buffalo.

Professor Smith this winter will carry on citywide pageants, bringing Jews, Catholics and Protestants together through song. His future dates include Chicago, Flint, Milwaukee, Kalamazoo and Beloit. He will direct the massed choirs of Lowell in "The Messiah" and

Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Oct. 1, 1914—

Robert Hope-Jones, one of the geniuses of his day in the realm of organ building, and the inventor of a number of mechanical and electrical improvements now in general use, committed suicide at Rochester, N. Y., by inhaling gas. He was 55 years old. Mr. Hope-Jones was held by the coroner's jury to have been temporarily insane. He was buried at North Tonawanda, N. Y. Robert Hope-Jones was born in England and his earlier work was done there. He came to the United States in 1903.

Dr. William C. Carl and Harry Rowe Shelley were among the organists who returned from Europe safely after having been caught in the zone of the world war, which had broken out in August.

Miss Isabel Pearson, a prominent organist, was married to Floyd Merritt Fuller Sept. 2 at Duluth, Minn., her home city. Mrs. Fuller, now a resident of Bethlehem, Pa., was then organist of Trinity Pro-Cathedral at Duluth.

The large four-manual built for Bailey Hall at Cornell University by the Steere Organ Company had been completed and was to be dedicated in October.

TEN YEARS AGO, ACCORDING TO THE issue of Oct. 1, 1929—

The first international convention of organists on this continent brought together the National Association of Organists and the Canadian College of Organists at Toronto Aug. 27 to 30. The N.A.O. elected Harold V. Milligan president to succeed Reginald L. McAll. The C.C.O. elected T. J. Crawford as its president.

An organ of five manuals and 154 speaking stops, built by E. F. Walcker & Co. for the international exposition at Barcelona, Spain, was attracting much attention. Its specification was presented.

Mrs. Pietro A. Yon, wife of the distinguished New York organist, died Sept. 9 after a long illness.

Organ compositions in which the harp and chimes are used were listed by Dr. Harold W. Thompson.

Among important fall appointments that were announced were those of H. William Hawke to be organist and choir-master of St. Mark's Church, Philadelphia; of William Wentzell to the East Liberty Presbyterian Church, Pittsburgh, and of Hugh Porter to the Church of the Heavenly Rest in New York City.

the choirs of the Western Diocese of Massachusetts in a musical evening at the Springfield, Mass., Auditorium. During the January vacation he will tour the West.

Professor Smith is head of church music for the National Federation of Music Clubs and is on the commission on worship of the Federal Council of Churches.

PASTOR-ORGANIST BUNGE HOST TO FELLOW CLERGY

The Rev. Gerhard Bunge, A.A.G.O., an Iowa clergyman with at least two talents, neither of which has been buried, was able, by virtue of his dual ability, to enhance the recent meeting of the Iowa District of the American Lutheran Church, which held its sessions in Mr. Bunge's church, Immanuel Lutheran, at Independence. The convention brought 250 visitors. The musical features of the convention consisted of Mr. Bunge's playing of Franck's Fourth Beatitude, Karg-Elert's "Aus tiefer Noth" and "Schmücke Dich, O liebe Seele," the senior choir singing Christensen's "My God, How Wonderful Thou Art" and the junior choir singing Bortnianski's "Glory to God in the Highest" on the evening of the convention service, Aug. 21. On the next evening an informal recital was given by several organists. Organists for the convention devotional services besides Mr. Bunge were Professor A. Jagnow, Ph.D., Dubuque, and the Rev. F. Schoenbohm, M.Mus., Clinton. Of special interest at the convention was the fact that it took place in the newly remodeled church which has been enlarged and fitted with a Wangerin organ of eighteen stops. The cost of the renovation was over \$17,000.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Good luck in seeing a second-hand bookseller's catalogue—and the expenditure of \$3.25—gave me the possession of a charming little book, oblong in shape, 254 pages, eight inches by five inches, dated London, 1755. Thomas Marshall owned it in 1757 and John Mearns, over his own signature, admits that in 1774 he received it "as a present." I must not forget to add that there are some most excellent book-worm holes through twenty-five pages that do not hurt, but rather add to the interest of the book. William Tans'ur (b. 1706, d. 1783) wrote the book and called it "The Royal Melody Compleat: Or the New Harmony of Zion." The frontispiece shows a good-looking gentleman, handsomely clothed, sitting in the kind of a chair that American ladies are eager to buy at sales of "antiques," in front of a table, pen in hand, book open, eyes upward-looking as if in search of inspiration. Two cupids, floating gracefully above the gentleman, hold up a banner inscribed "Gloria in Excelsis Deo," while underneath the table, leaving a handsome leg to our unobstructed and appreciative vision, a banerette gives his name, "Mr. William Tans'ur." I own two other collections of Tans'ur's, viz. "A New Musical Grammar and Dictionary," third edition, 176 pages, London (1756), and "The Elements of Music Displayed," first edition, 232 pages, London (1772). These are in excellent condition.

I like to take up these old books in leisure moments or for study to see how musicians practiced their art 175 years ago. This Tans'ur chap was by no means a great man, but he loved music, particularly church music, and played his part in his small way with earnestness and with devotion.

Tans'ur—no one seems to know why he uses the apostrophe—always impresses me as a "comical duck"; he is an inveterate rhymester (if you give him the slightest chance); he is (as J. T. Lightwood says) an adept in the art of self-advertisement; and he is not averse to a rather juicy ballad now and then. Sonneck was of the opinion that Tans'ur was a poor musician, but I cannot agree. He was not an inspired composer, but his theoretical works are sound and must have been very useful in their day.

Only one tune of Tans'ur's many appears in present-day English hymnals—"Bangor." The books have altered Tans'ur's melody and gingered up his somewhat dull harmony. Perhaps the end justifies the means—but that is a moot point, is it not? There are two versions of "Bangor," see "Hymns, Ancient and Modern" (1924), "The Methodist Hymn-book" (1933) and "The New Hymnal" (U.S.A., 1916); for the other version see "The English Hymnal" (1933), "The Church Hymnary" (1930) and "Songs of Praise with Music" (1931). These are all English collections of great value. The second version is, I think, more effective. The American hymnals, except the Episcopal, "The New Hymnal," do not contain "Bangor." It's a pity, for it's a good tune!

In comparing the simple, original versions of German chorales with their later, figured, more ornate versions by J. S. Bach himself, I find myself rather wistfully hoping that our American composers will use some of the old English tunes (particularly those fine melodies associated with the Psalms), developing them in the Bach manner and realizing their value as themes for compositions.

Tans'ur's collections of psalm-tunes and his books on the "theory of music," as we phrase it nowadays, were well known to the New England Colonial composers, either in the English editions or in the reprints of Tans'ur and Aaron Williams by Daniel Bayley of Newbury Port; and here let me say parenthetically that either man, Tans'ur or Williams, would be material a-plenty for a monograph.

Uncle Mo is not a faithful churchgoer. I took him to task last Sunday, for we have a minister who preaches good sermons and deserves the inspiration of a full church.

"Well," said Mo, "I don't doubt that

Smith preaches good sermons, but, you know, I'm a little hard of hearing, and he mumbles so that I can't understand what he is talking about."

"Have a seat nearer the pulpit," I said. "Yes, that's all right; but there's another reason I have for staying away—the hymns."

"Do you mean the hymns or the hymn-tunes?" I asked.

"Yes, the tunes." "Well, why not say tunes if you mean tunes? You remind me of the Hymn Society of America, which, I find out, is really a hymn- and hymn-tune society."

"Yes, yes, Mac, don't be so fussy! I mean that the organist plays the tunes badly, accompanies the congregation badly, and allows no time between stanzas for singers to get their breath—"

"That's the trouble with a majority of organists," I interrupted. "They have an idea apparently that all singers have Orgoblos inside of them, for that's the only way you can account for long rehearsals of seventy-five or ninety minutes; they can't sing themselves and have no idea what it means to the singer."

Then Mo, having got started, went on to give his ideas of giving-out and accompanying hymn-tunes.

"A good hymn-tune is a musical composition, simple in its form, harmony and rhythm, but often reaching heights of musical interest and musical value," he said. "For example, take the best of the old English tunes, the German chorales and the good modern American tunes; they are worthy of the best that an organist has in him. But besides the tune, there is the hymn which has to be carried along with the music with what intelligence the player has. The music must express the words."

"Yes, to be sure," I said; "but don't all organists read the words of every stanza as faithfully as they play their notes?"

"No," said Mo. "At least our organist does not; he plays the tune over just like a machine, accompanies every stanza with the same power and quality of tone, does not have breath-places between stanzas and bullies the congregation instead of going along with them, coaxingly. I hate being bullied by a mechanized organist."

"Indeed, there's something in what you say, Mo, but I fear you're a little extreme in your views."

It isn't possible for me to tell how you feel about it, but I am of the opinion that organ playing in America is of a very high order indeed. So what?

We owe this in a large degree to Guilman, Bonnet, Dupré and other French artists who have made concert tours here and have passed along their knowledge to the many Americans who have taken lessons from them; we owe little in these ways to the English. You can't name three English organists of the highest rank who have ever concertized in the United States. Let us be thankful that even if we haven't learned from our blood relations, the instruction we have received has been of the highest class. Again, so what?

Has the general level of organ playing risen? Do the organists in little towns, who have a two-manual reed organ to play, have any idea how to use their somewhat restricted resources? Have you not heard in little country villages, where there was a small but pleasant-toned pipe organ, a service spoiled for you by the dreadful performances of a local piano teacher who never had any instruction on organ—or service—playing?

In other words, in the cities of any size whatever there may be found good organ playing, but in the remote hamlets (where one church, the only one, has a parish of perhaps 150 souls) there is musical barbarism.

What is the A.G.O. doing about this? What can it do? In this particular problem what salutary effect results from the Guild services given so perseveringly in our cities? These services give the parsons a chance to display their ignorance of music and the audiences are in no need of enlightenment as to what constitutes good music, good singing and good organ playing, since they are made up of organists and organ lovers.

Phi Beta Kappa Key to Philip James.

Philip James, the New York composer, organist and conductor, recently was honored with election to Phi Beta Kappa, the scholarship fraternity, by New York University.

Takes Issue with Mr. Norden

Chicago, Sept. 1.—Editor of THE DIAPASON: In the September DIAPASON N. Lindsay Norden has an article on "What Is A Cappella Music?" in which some statements are made which I believe should be seriously questioned. At the Guild convention in New York City some three years ago Mr. Norden read a paper on this same subject and illustrated the talk with demonstrations of a *cappella* music played on a reed organ with unequal temperament tuning and another reed organ tuned in equal temperament.

Now, so far as keyboard instruments go, equal temperament tuning was adopted in Germany in the days of the great Johann Sebastian Bach. It was adopted somewhat later in England, and at no time in America, so far as I know, has anything else been used in tuning either pianos or organs. All modern music for keyboard instruments has been written with the fact in mind that the instrument would be tuned in equal temperament. There are no limitations placed on the key used for the composition when equal temperament tuning is employed. I am telling this much history, well known, no doubt, to the majority of organists, for the purpose of reviewing the system of tuning of organs and pianos. Further, I should like to point out that the difference between tempered and untempered intervals, even in the most out-of-tune intervals (in equal temperament) is only a few beats or waves per second. The fourths and fifths are only one beat per second out of tune with each other in the middle portion of the compass on either a piano or organ. The major thirds and sixths (the most out of tune of any of the commonly used intervals) are about four beats a second out, in the middle of the compass.

In the famous Federal Trade Commission vs. Hammond trial here in Chicago much was made of the fact that the Hammond so-called harmonics or overtones were not true harmonics, dead in tune, but were drawn from an equally tempered scale, and as such were out of tune. By actual test, the carefully selected judges at the University of Chicago Chapel tests (which were made during the course of the trial) could not distinguish enough difference between tempered thirds and perfect thirds to say which was which and especially which they liked better. It happens that the out-of-tune quality of tempered intervals is not what causes them to be disagreeable but simply that such out-of-tune intervals will not coalesce into a single new tone quality of greater harmonic richness.

The problem of making tempered intervals produce a new tone quality is in no way involved in the intervals produced by a group of voices in singing a *cappella* music or when accompanied by a keyboard instrument.

I should like to call attention to some of the results of the many years' study which Dr. Carl Seashore of the University of Iowa and his assistants have made concerning the "vibrato" in all trained voices. In Dr. Seashore's latest book, "The Psychology of Music," the most minute tests are recorded of the exact pitch fluctuations in a number of individual voices, the owners of the voices all being singers of first-class reputation. Dr. Seashore's conclusions lead him to make the following generalization about trained voices: "The average rate of oscillation of pitch (above and below the true pitch) is four to five such oscillations per second. The extent of the deviation (above and below the true pitch) is a quarter of a tone on each side of the true pitch." While it is true that the ear gets the illusion of a steady tone and hears such a vibrato as a continuous tone, on pitch, and having richness and warmth, the fact remains that the pitch is never steady and is continually wobbling over a range of pitch of far greater discrepancy from the true pitch than occurs in such comparatively minor deviations from the true pitch in equal temperament tuning.

When Mr. Norden says that "the singer must be able to differentiate between equally tempered and pure chords, the former produced by the keyboard and the latter by the *a cappella* chorus," I believe he is asking the singer to do something which he may theoretically be able to do, but practically never. Mr. Norden is splitting hairs, and theorizing. The practical limitations of any good

voice or chorus of voices (which means that each member of the chorus has his or her own private brand of vibrato) makes such subtle distinctions in pitch, as a practical matter, impossible of achievement. The individual vibratos (in a chorus which is singing a sustained chord) are producing a tone in which the various component pitches of the chord are each one being sung with pitch deviations so much greater than the small differences of tempered or untempered intervals as to render the attempt to draw such distinctions truly laughable. The old quotations "straining at a gnat and swallowing a camel" and "fixing the leak at the spigot and letting the barrel leak at the bung" both apply here. When we are dealing with a tone-producing medium, which normally and in the best examples varies and constantly fluctuates from the pitch through a complete oscillation as much as a semi-tone, why quibble about tempered or untempered intervals?

I recall asking Dr. T. Tertius Noble about Mr. Norden's lecture in New York. He said: "If my boys can sing tempered intervals with good and just intonation, I am more than satisfied."

If one has studied the graphs as I have of the actual pitches sung by our best singers, and has seen the number of times in a short song that a good singer is actually materially above or below the pitch (after disregarding the vibrato, but taking the mean pitch of the voice between the swings of the vibrato), he certainly won't quibble about equally tempered intervals. He will agree with Dr. Noble and myself and know that if a good singer and, more especially, a group of good singers can sing tempered intervals in tune or even approximately in tune, which would allow a leeway more than enough to cover the differences between tempered and untempered intervals, this is all one can reasonably expect.

WILLIAM H. BARNES.

Herbert Fromm Is Appointed.

Herbert Fromm has been appointed organist and choirmaster of the First Presbyterian Church of East Aurora, N. Y. He also is organist and director at Temple Beth Zion in Buffalo.

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Historic Places in England Visited by American Organist

By G. DARLINGTON RICHARDS, F.A.G.O.

[Continued from September issue.]

The following night we sailed from St. Malo and after the usual rough crossing of the English Channel landed next morning at Southampton, where we were entrained for London. Later in the day we boarded "The Coronation Scot," the London & North Eastern Railway's crack train, for York, where a change was made for Scarborough. The "Coronation" is the latest of a series of "Scot" trains, and beyond stating that it was the finest in England, nothing further will be said, for many readers will visit it at the New York world's fair.

Scarborough is the second largest seaside resort in England, an ideal spot for a complete rest. Yorkshire cousins had rented a house there that they might entertain us, and after the rather strenuous fortnight in France we were in the mood for a few quiet days. When approaching Scarborough by rail one cannot help being impressed by the view of Weaponness, the prehistoric castle hill of the district, better known as Oliver's Mount, 500 feet high and surmounted by a war memorial which can be seen for miles around. From the top one has a splendid view of the city, the castle, down the coast to the famous Flamborough Cliffs and inland over the moors.

Many Battles Over Castle

Historically speaking the castle is the most interesting spot in the district. Erected during the reign of King Stephen, it was captured and retaken twelve times, and withstood six sieges, the final one lasting seventeen months and terminating in complete surrender to the forces of Parliament in 1649. At that time only a few of the walls remained and the ruins were much as they are today. It was one of the largest fortresses in the realm, the area of the castle plain in 1190 being sixty acres. The last attack upon it was made Dec. 16, 1914, when the barracks was destroyed by shells from four German warships. For several years the reservation has been part of the National Trust.

As far back as 1620 it was known that health-giving mineral springs abounded near the beach, but it was not until 1798 that people came to take the cure in sufficient numbers to warrant the erection of a "Spa House." In recent years extensive buildings have been set in the midst of beautifully laid out grounds on the shore of South Bay, which houses the Spa, a theater, music hall, ballroom and solarium, while nearby is a large, circular, tidal bathing pool, which proved an attraction to the young people of our party. Rising from the shore and covering the cliffs are a series of most beautiful gardens, for the care of which between 200 and 300 men are employed throughout the year, for Scarborough is also very popular as a winter resort. The promontory on which the castle ruins stand separates South Bay attractions from those at North Bay. The Marine Drive, a toll road three-quarters of a mile in length, connects the two sections of the beach. The drive is forty feet above low water, but so severe are the winter storms on the North Sea that over five years were necessary for the completion of the building of it. Adjoining North Bay is Peaseholm Amusement Park, which has an out-door theater seating 7,000, where we heard a fine performance of Gounod's "Faust," presented entirely by amateurs, the orchestra of forty-six being also non-professional. We attended a Sunday evensong in St. Michael's Church. It was August, the congregation was small, and the regular choir was not present.

We accompanied our cousins back to their town house near Hull and divided the remainder of our stay between their home and that of other cousins nearby. One of these men is a chemist and the other is an analyst for the city of Hull. Photography is the hobby of both, so between their professions and their avocation I had a very interesting time. Their homes are in a delightful residence section, both are happily married, and each has one son. A visit to the Wilberforce House proved well worth while. This notable

home was built during the reign of Queen Elizabeth by the Lister family, who held it until purchased by the father of William Wilberforce. It is now a museum containing thousands of relics of the slave trade in British Dominions and of the man who more than anyone else was responsible for putting an end to it. Another fine old specimen of Elizabethan architecture is the old grammar school, opposite Holy Trinity Church, built as a hall for merchant adventurers, Hull having been an important factor in the shipping trade with the Indies, East and West. Holy Trinity is a Norman structure, larger than some cathedrals. We did not hear a service there.

Beverley Minster and Its Organ

Later in the week we visited Beverley Minster, a very large and beautiful cathedral of which not much is heard in the United States. Two hundred and twenty years were spent in building it, and it would be difficult to find a church so ornate, yet in such uniform good taste throughout. Three distinct styles of architecture are represented. The choir and transepts, built in 1200 to 1260, are early English; most of the nave is decorated Gothic (1280-1349), while the towers and remainder of the nave are perpendicular Gothic (1390-1420). Nevertheless, the entire scheme is harmonious. An unusual feature of the cathedral is the tympanum, the lofty embattled chamber over the great west window, which connects the two very high perpendicular towers. Notre Dame, in Paris, also has a tympanum, but the effect at Beverley is better, because it has a low gable corresponding to the roof of the nave, whereas the chamber in Notre Dame has a flat, horizontal finish. The cathedral is long and narrow, with deep choir and transepts. One of our large churches would fit easily into one of Beverley's transepts. There are 108 statues on the exterior of the minster and seventy-four in the interior, besides 114 carved oak figures in the organ screen and choir stall canopies; some of these are grotesque.

The organ was built by John Snetzler in 1769. Snetzler, an eminent organ builder in Germany, was induced to settle in England, where he built thirty-five organs. Additions were made in 1824, in 1848 and in 1884-1885, when the organ was rebuilt by William Hill & Son, who have been in charge of the instrument since then. The Hill concern again rebuilt the organ in 1916 and in 1935 installed a modern electric blowing plant. Hitherto hydraulic engines had done this work. It is interesting to know that the Snetzler pipe-work has been retained to the present time. There are four manuals, sixty-three stops and twenty-two couplers, on wind pressures varying from three to six inches, except for the reeds of the solo organ, which are on eleven-inch pressure.

Bradford, Cloth-Dyeing Capital

While in Yorkshire a delightful day was spent in Bradford, which may well be called the "cloth-dyeing capital of the world," for there are over 200 mills devoted to this industry in the city. Mrs. Richards' parents were born in Bradford, which remained their home until they emigrated to the United States; consequently there were several families of uncles and cousins to be visited. One of the cousins is organist and choirmaster of a large church there. One-day visits were made also to Gnosall, in Staffordshire, to see a retired clergyman uncle, and to cousins in Liverpool.

The English have an enviable reputation for hospitality, and our relatives, without exception, lived up to it fully. All were deeply interested in the Americans, and everyone did everything possible to make our visit enjoyable. It was natural that much of our conversation pertained to matters of family interest, but I also discovered that illuminating answers were forthcoming to nearly every question I asked, or if the answer was not ready at hand, no effort was considered too much trouble to obtain the information desired. Much of the material for these notes was obtained in this manner.

The outstanding point of interest during the Liverpool visit was a trip with our cousin through the vehicular tunnel under the River Mersey. The main tube is a four-lane highway nearly two and a quarter miles in length, the top of the curved ceiling being about twenty-five feet above the roadway. At a junction under the river a branch tube turns off which enables traffic to emerge a mile

or two farther down stream. Machinery of the latest type furnishes ample quantities of fresh air at all times and the interior is bright as noonday when the sun is shining.

Off to Visit Oxford

Leaving Hull, we went by fast train to London, and were off to Oxford early the next morning. This was a personally conducted tour and we had nothing to do but relax, listen and enjoy. Before going to Cornwall we had spent a very happy day in Oxfordshire at the home of a former choir member of St. James' Church; so we were glad to see the country again. The first journey had been made by motorbus, but this time we went by train.

The day was one of brilliant sunshine, and as we approached the famous university town we beheld the towers, not "through a mist," as did Faithful Crocker on that memorable morning so graphically described by Elizabeth Goudge in her latest book, but seeing every tower and spire clearly outlined against a cloudless sky. The buoyant uplift resulting from this initial view received a let-down upon leaving the Great Western Railway station, for some quite ordinary, even poor-looking, streets were traversed before anything imposing or impressive was seen. Or perhaps I was a bit spoiled through having seen so many extraordinary things of late.

But soon we turned into a busy thoroughfare, Cornmarket street, familiarly known as "The Corn." Long ago the street was called Northgate, for the city wall ran across it with a gateway close to St. Michael's Church. Above the gate were chambers where prisoners of all sorts were confined. This was Bocardo, but no trace of it remains today. We paused to view St. Michael's, which, if not built before the Conquest, as some claim, bears all the marks of Saxon architecture. The tower, not faced with square stones, as are Norman towers, but strengthened at the angles by stones alternately placed vertically and horizontally, was used, so our guide informed us, not only as a belfry and a watch tower of the city wall, but also as a place of defense. These were the days of which Lang, the historian, wrote, "when arrows were sent like hail from the narrow windows on the foes who approached from the north, while prayers for their confusion were read in the church below."

The first of the many colleges visited was St. John's, which is a very old foundation, the hall having been built in 1502 as a house for Bernardine monks. But if I were to attempt to describe the interesting things in every college we entered a large volume would have to be written. Moreover, it is unnecessary, for complete data are to be found in the excellent guide-books easily available in any good library. Oxford exhibits the unusual at every step of the way, once the visitor has reached St. Michael's. Just to walk among the buildings and admire their beauties, exterior and interior, will require more time than most of us have at our disposal, and were one to endeavor to recall the history connected with this amazing city, while on these walks, it would perhaps be the better plan to decide to live there permanently.

Where Black Prince Was Born

Before leaving the vicinity we decided we would like to see some of the surrounding country, so a visit to Woodstock, a village about eight miles from Oxford, was arranged for us. The place is small, but it lies on the border of a vast park, 2,700 acres in extent and nearly twelve miles in circumference, that has played an important part in English history since the reign of Henry I., who built a palace there and named it Manor House. It was here that Edward, the Black Prince, was born, and it was here that Princess Elizabeth was kept prisoner by order of her sister Mary. There was much hard fighting here during the civil war, but for some unknown reason Cromwell refused to allow the house to be bombarded during the siege and even after it capitulated, unlike most royal structures, it was not demolished, but given by the leader of the Puritans to three of his friends. They held it for a time, but after repeated quarrels two of them pulled down their share for the sake of the stone and built homes elsewhere.

During Queen Anne's reign Woodstock was presented to the Great Duke of Marlborough, John Churchill, for the

signal service he had rendered the English nation by his military prowess. The name was changed to Blenheim, after a village on the Danube, where his greatest victory was won Aug. 2, 1704. With the grant of land went an appropriation from Parliament of \$2,500,000 for the building of Blenheim Palace. The duke added \$300,000 from his own funds and work began. Ten years later his duchess had the remaining portion of the manor house torn down and all that now stands is a fourteenth century chimney said to have been part of the section occupied by the Black Prince. The palace is massive, imposing, but heavy in style, typical of the architect Vanbrugh, who designed it. The epitaph on his tomb reads:

Lie heavy on him, Earth, for he
Laid many a heavy hand on thee.

Its facade is 348 feet long, with a grand portico and flight of steps in the center, and spacious entrances in the wings, the whole supporting lofty towers and an ornamental roof. The family of the reigning duke was in residence, so we had to be satisfied with a view of the palace from the park, which is entered through a memorial gateway in the Corinthian style, erected by the duchess a year after her husband's death. The Glyme, a lovely stream which broadens out into a lake, runs in winding fashion in front of the palace. Near a point where it is crossed by a stone arch bridge was Fair Rosamond's Bower, now marked only by a wall. The bower was built in the twelfth century by Henry II. for his charmer, the daughter of Lord Clifford. The story of these lovers has long been a favorite with poets. The ruins of Godstow Nunnery, where the king first met Rosamond, and to which she retired after Queen Eleanor had discovered the pair in their secret trysting-place, are near Wytham Abbey, on the Thames, but time did not permit of a visit to her tomb or to the ancient manor house of Cumnor Hall, across the river, in Berkshire, where Amy Robsart was killed.

On the return trip we paused at Worcester College to see its old cottages, which were originally monastic lodgings, and its beautiful gardens. Some of the college buildings are not marvels of architectural beauty, and Worcester's history has been a stormy one at times, but the loveliness of its garden, with a pond rippled by many swans and an outlook over quiet meadows in which hay was piled in stacks, created an atmosphere of peace and charm that more than compensated for any lack of beauty in the work of man, and we realized that the best had been reserved till the last and that if we saw more that day the illusion would be spoiled.

Station Occupies Site of Abbey

Soon we were again at the Great Western station with not a great while to wait for the train, but if one has an inquiring mind, even odd minutes may be profitably employed. This station was built on the site of the Augustinian Abbey of Oseney, founded in 1129 by Robert d'Oyly, second governor of Oxford Castle. Oseney's last abbot became Bishop King, the first diocesan of Oxford, at the Reformation. By 1630 the abbey was in ruins and never was rebuilt. Strangely enough, the other station in the city, that of the London, Midland & Scottish Railway, occupies the site of another great abbey, that of the Cistercians of Rewley, founded by Edmund, one of the Cornish earls, in 1281. In 1754 Dr. Samuel Johnson came to look at the ruins of these abbeys and a friend who was with him related that he "gazed at them for at least half an hour without uttering a word, and then said: 'I view these with indignation.'" I wonder what he would say could he come back now and see even the ruins removed to make room for railroad depots!

In an hour we reached Paddington Station, London, and a few minutes later were in our hotel, from which, after dinner, we went to a cinema, where, as usual, the attraction was an American "movie." We had been in several theaters in various parts of the kingdom, but had only twice seen English productions, and the first half of one of these was laid in a large office building in downtown New York.

Notes on Hampton Court

During the stay in London my family made an excursion to Hampton Court, and while I was unable to go because of a service in St. Paul's Cathedral at the same time, these notes would be incomplete without a paragraph about this remarkable place. The only one of Mrs.

Richards' cousins living in the metropolitan area makes her home in Hampton, and it was with her and her husband that the visit was made. The palace, originally a large, rectangular building of red brick, was intended by Cardinal Wolsey to surpass in splendor every other private residence of the time (1514). Eleven years later Henry VIII. appropriated the palace to his own use and added the great hall and chapel. For over 200 years it was the favorite residence of English royalty. By order of William III. Christopher Wren made extensive additions, thought by some to be incongruous.

Since the death of George II. Hampton Court has ceased to be the abode of kings and is now an art gallery and museum. The state apartments contain over 500 paintings, the Italian school being best represented. One of the many interesting articles of furniture shown is a clock in William III.'s bedroom which requires winding only once a year. It seems to have been the custom to paint the portraits of the ladies-in-waiting of the various courts, for there are several groups of individual portraits under the titles of "Hampton Court Beauties," "Windsor Beauties," etc.

It is impossible to describe even a very small portion of the interesting things to be seen in an article such as this, but mention must be made of the cloistered Fountain Court designed by Wren and pronounced by many to be his best work in construction of this kind. It is certainly much more in keeping with the general architecture of the palace than the colonnade at the right of the Clock Court, which he also designed.

The east walk of Fountain Court leads into the formal gardens which were laid out according to William III.'s own designs. To the south are the privy garden, the pond garden and the orangery, beyond which is the great vine, planted in 1798, and still yielding about 500 bunches of the finest Black Hamburg grapes every year. A large park with winding paths and many statues surrounds these inner grounds. Beautiful vistas of the Thames are to be had from the park. The river bounds it on two sides and is narrow at this point. In nearby Bushy Park (1,100 acres) is an avenue of chestnut trees and limes, planted in triple rows,

GROUP OF PROMINENT ORGANISTS IN WHITE MOUNTAINS



THE WHITE MOUNTAINS of New Hampshire, where many of the elect in every profession may be found in the summer months, draws its share of eminent organists of the country. For evidence there is presented this picture, taken at Will C. Macfarlane's summer camp in Kearsarge, N. H., Aug. 11. Those in the party, reading from left to right, are: Herbert C. Peabody of Pittsburgh; his son, Frederic H. Peabody of Fitchburg, Mass.; Mrs. Stanley R. Avery of Minneapolis, Ernest M. Skinner, Mrs. Macfarlane, Mr. Macfarlane, Mr. Avery and Frank E. Ward of New York. Mr. Macfarlane is the former municipal or-

ganist of Portland, Maine, and previous to that was at St. Thomas' Church in New York. Every organist is familiar with his anthems and organ compositions. Mr. Peabody is organist and choirmaster of the Church of the Ascension in Pittsburgh. Mr. Avery is the prominent organist and choral conductor of Minneapolis. Mr. Ward is sub-warden of the A.G.O. On the day the photograph was taken Mr. Skinner visited Mr. Peabody's camp and Mr. Peabody and his son called for Mr. Ward at his summer home in Pinkham Notch, whence the party proceeded to the Macfarlane summer home in Kearsarge.

Dream a Reality as Travels End

Our holiday was fast drawing to a close and a certain Saturday morning found us leaving Waterloo Station on the boat

train of the Southern Railway, bound for Southampton, where we arrived, after a nonstop trip, to find the Britannic awaiting us. Promptly at noon the ship began to back away from the dock and soon was headed down the Solent, and we realized that we were bidding good-by to the lands which had caused a fond dream to become a vivid and beautiful reality. A glorious experience had been vouchsafed us, the ability to recall which, in the future, would depend on the intensity of the im-

pressions we had received. To assist in this process I had taken several hundred photographs, from which about 1,200 slides were made, about half the number in color. Thus will England and France, as they were in the summer of our sojourn in them, continue to live in our memories.

CHICAGO WOMAN ORGANISTS WILL OPEN SEASON OCT. 2

The Chicago Club of Woman Organists will open its season Monday, Oct. 2, at 8 p. m., with a musicale and tea at the home of Mrs. Helen Searles Westbrook, 5934 North East Circle avenue, Chicago. A fine program has been arranged for this occasion. Mae Doelling Schmidt, pianist, will be the guest artist, and she will play Bach's Concerto in A major and the Rondo from Chopin's E minor Concerto, assisted by Mrs. Westbrook at her Hammond electronic organ. Florence Boydston, contralto, will sing a group of songs and Vivian Martin will play a group of organ solos.

A vesper service will be held Sunday, Oct. 29, at Luther Memorial Church, 2500 Wilson avenue, of which Edna M. Bauerle is organist. Members on the program will be Frances Anne Cook and Margaret Zoutendam Schwarz. The choir of the church will also take part in the service.

RECITAL SERIES ARRANGED AT NEW YORK UNIVERSITY

Under the direction of Alfred M. Greenfield the music department of New York University is arranging a new series of Sunday afternoon organ recitals to be presented in the chapel of the Gould Memorial Library at University Heights, New York. The schedule of dates and performers is as follows:

Oct. 29—Clinton Reed (A. A. G. O., 1938).

Nov. 5—Harold Heeremans.

Nov. 12—Ernest White.

Nov. 19—Harold Heeremans.

The series will close with a program given on Sunday afternoon, Nov. 26, by the New York University Glee Club, which Mr. Greenfield directs.



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NOTE: It was a matter of great satisfaction and pride for the LaBerge Management when early this Summer the news came out that this distinguished organist had been appointed to one of the finest organ posts in the country, that is, as Organist and Choirmaster of the Washington Cathedral. Since Paul Callaway conquered the great National Convention of the A.G.O. in New York a few years ago, with his extraordinary playing at St. Thomas' Church, we have prophesied a most brilliant career for this great artist, who, although comparatively young, has already attained great heights in his profession.

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Programs of Organ Recitals of the Month

Richard Purvis, Philadelphia, Pa.—Mr. Purvis, organist of St. James' Church, Philadelphia, was heard in several recitals in the course of a Pacific coast vacation trip. At Grace Cathedral in San Francisco Aug. 16 he played the following compositions: Passacaglia and Fugue, Bach; Chorale Prelude, "Thy Will Be Done," Karg-Elert; Chorale in A minor, Franck; Chorale Prelude, "Lord, unto Thee I Call," Bach; Sortie ("Messe Basse"), Vierne.

The Northern California Chapter of the A.G.O. presented the Philadelphia organist in a recital at Calvary Presbyterian Church, San Francisco, Aug. 21 and he played these works: Finale, "Ave Maris Stella," Dupré; "Cortege et Litanie," Dupré; "Noel," d'Aquin; Chorale in A minor, Franck; Chorale Prelude, "Rejoice, Good Christians," Bach; Passacaglia and Fugue, Bach; "The Soul of the Lake," Karg-Elert; Scherzo, Symphony 2, Vierne; "The Tumult in the Praetorium," de Maleingreau; "Communion," Purvis; Sortie ("Messe Basse"), Vierne.

Walter Peck Stanley, New Haven, Conn.—Besides playing for two services in the Poland Spring Chapel Mr. Stanley gave two recitals in the course of a vacation stay of four weeks at Poland Spring, Maine. Aug. 20 in the chapel he played: Prelude in B minor, Bach; Gavotte, Wesley; Canonetta, Tchaikowsky; Sonata No. 4, Mendelssohn; "In Silent Woods," Rimsky-Korsakoff; Fantasia in E flat, Saint-Saens.

Mr. Stanley played the following program in the City Hall Auditorium at Portland, Maine, Aug. 17: Prelude in B minor, Bach; Gavotte, Wesley; Evening Song, Baird; Sonata No. 4, Mendelssohn; Andante from Symphony 1 (arranged by Walter P. Stanley), Brahms; Slavie Dance in A flat, Dvorak; Canonetta from Violin Concerto, Tchaikowsky; Fantasia in E flat, Saint-Saens; "In Silent Woods," Rimsky-Korsakoff; Toccata, de la Tombelle.

Alfred Ashburn, Altoona, Pa.—Resuming the Sunday evening programs of organ music which precede the services at the First Baptist Church, Mr. Ashburn played the following:

Sept. 10—"Jesu, Joy of Man's Desiring," Bach; Andante and Andante Sostenuto, Sonata 5, Mendelssohn; "Marche Religieuse," Guilmant; "The South Wind," from "The Four Winds," Alec Rowley.

Sept. 17—Prelude, Fugue and Variation, Franck; "Carillon," Purcell; Allegro Maestoso, Sonata 5, Mendelssohn; "Canto Elegiaco," Yon.

Crandall K. Hendershott, A. A. G. O., Cleveland, Ohio.—Mr. Hendershott, organist and choirmaster of the Church of the Incarnation, was guest organist at the Cleveland Museum of Art Sunday, Sept. 3, and presented the following program: Chorale Preludes, "O God, Thou Holiest" and "A Rose Breaks into Bloom," Brahms; Prelude and Fugue in A minor, Bach; Reverie, Bonnet; Finale from First Symphony, Vierne.

George William Volkel, New York City.—On Oct. 16 at 8:30 Mr. Volkel will be heard at his church, Emmanuel Baptist, Brooklyn, in a recital at which he will play the following works: Sonata in the

Style of Handel, Wolstenholme; "A Rose Breaks into Bloom," Brahms; "Will-o'-the-Wisp," Nevin; "Gruensian Song," Rachmaninoff; "The Swan," Saint-Saens; "Variations de Concert," Bonnet; "The Brook" (Caprice), Dethier; Reverie and "Cortege," Debussy; "The Bells of Ste. Anne de Beaupre," Russell; "Carillon-Sortie," Mulet.

Albert F. Robinson, Potsdam, N. Y.—A program played by Mr. Robinson, assisted by Roger Hannahs, bass, at Zion Church, Manchester, Vt., Aug. 30 was as follows: Trumpet Tune, Purcell; "Recit de Tierce," Couperin; Chorale Prelude, "Liebster Jesu, Wir sind hier," Bach; Toccata and Fugue in D minor, Bach; Improvisations on Gregorian Themes, "Gaudeamus" and "Civabot Eos," Titecomb.

Arthur R. Croley, Nashville, Tenn.—Mr. Croley, organist of Fisk University, gave a recital on the organ of the Temple of Religion at the New York world's fair on the evening of Aug. 24, playing the following program: Prelude in C minor, Mendelssohn; Dialogue for Trumpet, Clerambault; Fugue in E flat ("St. Anne"), Bach; Impromptu, "Fantasie Pieces," Vierne; Sonata No. 1, Hindemith; "Gargoyles" ("Toccata Grotesque"), Edmundson; "Mr. Ben Johnson's Pleasure," Milford; Prelude and Fugue in G minor, Dupré; "Benediction," Reger; Toccata, "Thou Art the Rock," Mulet.

Marcus Naylor, Warren, Pa.—For his recital Sunday afternoon, Oct. 1, at the First Presbyterian Church Mr. Naylor has selected the following program: Air and Variations in E major, Handel; March from Third Symphony, Widor; Adagio from Fantasia in C, Franck; Finale from First Symphony, Vierne; Allegretto from Fourth Sonata, Mendelssohn; Toccata, Farnam; Chorale Improvisations, "What God Does Is Well Done" and "Now Thank We All Our God," Karg-Elert; Scherzo in E major, Gigout; Toccata and Fugue in D minor, Bach.

Henry Wigeland, Great Barrington, Mass.—Mr. Wigeland, organist and choirmaster of the First Church, Congregational, of Great Barrington, played the dedicatory recital on the Wicks organ at Christ Church in Canaan, Conn., Sept. 10. His program included: Chorale Prelude, "All Praise to Jesus' Hallowed Name," "In dulci Jubilo" and Sonatina from the Cantata "God's Time Is Best," Bach; Andante Cantabile from Fourth Symphony, Widor; Prelude, Clerambault; "Prayer and Cradle Song," Guilmant; "Water Music," Handel; "Twilight at Fiesole," Bingham; "Carillon," DeLamar; "Marche Triomphale," Karg-Elert.

Walter A. Eichinger, Seattle, Wash.—The University of Washington presented Mr. Eichinger of the music faculty in a recital at the University Temple Aug. 15 in the following program: Chorale Preludes, "Komm, Gott, Schöpfer" and "Schmücke Dich, O liebe Seele," Bach; "A Gothic Prelude," DeLamar; Prelude and Fugue in D major, Bach; Canon in B major and Canon in B minor, Schumann; "The Legend of the Mountain," Karg-Elert; Sonata No. 1, George F. McKay.

Homer Whitford, F. A. G. O., Boston, Mass.—Dean Whitford of the Massa-

chusetts A.G.O. Chapter played the following selections in a recital at the Temple of Religion at the New York world's fair Aug. 20: Allegro in D major (Sonata for Harpsichord), Handel; Larghetto from Concerto, Vivaldi; Pastorale, Scarlatti; Fantasia in G minor, Bach; Chorale Preludes, "Stracathro," Noble, and "Sleepers, Awake," Martin; "Song of May," Jongen; French Rondo, Boellmann; "Carillon" (from Twenty-four Pieces), Vierne.

Elmer A. Tidmarsh, Schenectady, N. Y.—Dr. Tidmarsh's programs in his recitals at Union College Sunday afternoons at 4 o'clock in October will include the following among others:

Oct. 1—"Psalm XIX," Marcello; Prelude, Clerambault; "Ave Maria," Arkadelt; Gavotte, Rameau; Passacaglia and Fugue in C minor, Bach; "Praeludium," Jarnefelt; Meditation from "Thais," Massenet; "Marche Religieuse," Guilmant; "Clair de Lune," Debussy; "Ronde Française," Boellmann; Prelude and Fugue in G minor, Dupré.

Oct. 8—"The Citadel at Quebec," "Song of the Basket Weaver" and "The Bells of St. Anne de Beaupre," Russell; Sinfonia from Cantata "We Thank Thee, God," Finale from Trio-Sonata in E flat, Air for the G string and Toccata and Fugue in D minor, Bach; Berceuse from "Suite Bretonne," "Fileuse" and "Carillon," Dupré.

Oct. 15—Sixth Symphony, Widor; "The Little French Clock," Bornschein; "Ronde Française," Boellmann; "Cortege et Litanie," "Lamento" and Finale, Dupré.

Robert Leech Bedell, New York City.—Dr. Bedell, who resumes his recitals on Sunday afternoons at 3:10 o'clock in the Brooklyn Museum of Art for the season, has listed the following compositions for his October offerings:

Oct. 1—Prelude and Violin Fugue in D minor, Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Allegro, Concerto in G minor Handel; "Berceuse et Priere," Bedell; Bourree in D, Sabin; Reverie, Debussy; Humoresque and "None

but the Lonely Heart," Tchaikowsky; "Marche Slav," Tchaikowsky.

Oct. 8—Fantasia in G minor (Allegro, Grave, Finale), Bach; Pastorale in F, Bach; Fugue in G minor, Bach; Allegretto, Violin Sonata, Franck; Toccata from Fifth Symphony, Widor; Andante, Symphony 5, Beethoven; Minuet in A, Boccherini; "Hawaiian Hymn," arranged by Lemare; "Ride of the Valkyries" Wagner.

Oct. 15—Toccata in D minor, Reger; Pastorale, Phantasie Sonata, Rheinberger; Fugue in D minor, Bach; "Harmonies du Soir," Bedell; "Marche Champetre" Boex; Andante from Fifth Symphony, Tchaikowsky; Gavotte in F, Wesley; Cradle Song, Brahms-Bedell; "Danse Macabre," Saint-Saens.

Oct. 22—Grave, from Sonata in C minor, Rheinberger; "Benedictus," Reger; Fanfare in D, Lemmens; "Komm, süßer Tod," Bach; Grand Chorus in B flat, John E. West; "Liebestraum," Liszt; Russian Dance, Moszkowski; "Ave Maria," Schubert; "Eine kleine Nachtmusik" (Allegro), Mozart.

Edward Hall Broadhead, Durham, N. C.—For his recitals on Sunday afternoons at the chapel of Duke University Mr. Broadhead's October programs will consist of the following offerings:

Oct. 1—Prelude and Fugue in F minor, Handel; Dorian Prelude on "Dies Irae," Bruce Simonds; Arabesque, Vierne; Symphony for Organ ("Regina Pacis," "Mater Dolorosa" and "Stella Maris"), Guy Weltz.

Oct. 8—Prelude and Fugue in G minor, Frescobaldi; Prelude and Fugue in E minor, Bach; Reverie, Bonnet; "Cortege et Litanie," Dupré; "Autumn Song," Gretchaninoff; Third Chorale, Franck.

Oct. 15—Prelude and Fugue in C minor, Mendelssohn; Chorale Preludes, "Ich ruf zu Dir," "Helft mir Gottes Güte preisen" and "Nun komm, der Heiden Heiland," Bach; Fantasia in A, César Franck; "Up the Saguenay," Russell; Finale, First Symphony, Vierne.

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Piano-Organ Recitals with One Performer Under a Clever Plan

By STANLEY E. SAXTON

It has always seemed to me that the musical effect produced by the combination of piano and organ is as nearly symphonic as any to be had with a limited number of performers. The piano gives brilliant sparkle and rhythmic vitality, while the organ produces variety of timbre, sustained tonal effects and breath-taking masses of sound for the climaxes. Each supplies the exact elements the other lacks, and together the two instruments produce music unsurpassed for concert effect.

However, the fact that there is little original repertoire for the combination and that the greatest composers of the recent past and the present have produced hardly a piece for the two instruments points to the conclusion that there are fundamental difficulties in their combined use which are decided handicaps to successful performance.

First of all it is often difficult to find a fine organ and a good concert grand in the same hall. Organs abound in churches, but few churches have adequate concert grands to balance the volume and brilliance of the organ. Concert pianos are standard in auditoriums and concert halls, but few such halls have organs.

Secondly, if we find both a good piano and a good organ together, they are seldom in tune. Tuning the piano to the organ is not difficult, but the slightest change of temperature in the hall will throw off the pitch and the players cannot be sure but that the combined effect will be terribly discordant. I have often performed piano-organ works at Skidmore College when the piano, tuned only the afternoon of the performance, was as much as three or four beats off pitch with the organ by evening. Allowing for changes of temperature is even more

risky, for, as the hall heats up, the organ grows sharper, while the piano becomes flatter. In fact, a change of three degrees in the hall will spoil the pitch synchronization.

And supposing we have the two instruments together and in tune, there is still the problem of finding two artists who can devote the time to preparing a program which may be performed only once or twice. The majority of organists would rather practice organ solos and increase their repertoire, while pianists find quite enough in their own field to keep them busy.

Then finally, but by no means the least of the difficulties, is the selection of suitable compositions for performance. There are so few original pieces for the combination that resort must be had to piano-orchestral works such as concertos which demand exceptional technical skill on the part of the pianist, plus ability to arrange the orchestral score for his instrument by the organist, or the players must accept a few numbers of smaller scope.

Considering the above, it is not difficult to see why Mendelssohn, Franck, Widor and others found little enthusiasm for piano-organ composition. Yet many of the best compositions lend themselves delightfully to performance by the combination when suitably adapted to the idiom of each instrument.

Several years ago the idea of using recorded music and voice for the purpose of class study was introduced at Skidmore College. One can learn a great deal by listening to a record of his own speaking voice or his instrumental playing. It so happened that I was preparing several numbers for a piano-organ recital with the pianist Louis Edgar Johns. We both had large classes and found ensemble rehearsals difficult to arrange. It occurred to me that I could record the piano parts and use them on the victrola for practice purposes. These first recordings were made on metal and required a special fiber needle for reproduction. Despite their poor quality they served as an excellent medium for correlating the two parts. Since then a fine modern recording machine has become available and the

records are now made on acetate, which eliminates needle difficulties and produces a much finer tone quality. I have recently come across a scratchless recording of almost flawless reproduction which plays as long as fifteen minutes to a record, enough for a symphonic movement.

Now let us see how the adoption of the recorded piano parts affects the difficulties experienced with the separate instruments as outlined previously.

First of all the reproducer can be easily and quickly set up in any hall and the new electric models are so nearly perfect as to reproduction that most audiences would think the piano actually in the hall. In fact, the volume of sound can be amplified to the point where the piano parts, which often with the two instruments are not sufficiently loud to balance the organ, can be brought up to a point where they easily match full organ in a large cathedral.

Our second point, concerning pitch, is solved immediately, since a very slight change of speed in the record turntable produces a considerable change of pitch in the reproduced music. In actual practice I have found that the slight adjustment necessary to balance the pitch under varying conditions hardly affects the speed of the rendition. The ordinary audience would be entirely unaware of any change, especially since the tempos of different performers vary to such a degree normally.

Our problem of finding two artists is solved, since we no longer need two artists, one being able to play both parts—that is to say, the same player can record the piano parts and then play the organ with the reproduced piano part. He should have little difficulty with the synchronization, as he himself has worked out the interpretation of both the piano and organ parts.

In actual playing I have found that the only difficulty occurs when there is a long wait in the piano part while the organ plays alone. It is rather hard to play the organ parts so that the piano will pick up with the recording at the exact beat. But soft indications can be made

on the record of which only the organist is aware and which will guide him as to the piano entrances. Furthermore, with the records at hand the performer can practice the ensemble to his heart's content whenever he wishes, without any consideration for the convenience of another.

There still remains the problem of finding suitable works with adequate arrangements. The orchestral field offers many adaptable things and even in the piano repertoire there are such easy and delightful possibilities as the Mozart sonatas, with the Grieg second piano parts reduced to the idiom of the organ. Any ingenious organist would find this satisfying work, and the two parts combine superbly.

The writer has prepared enough material for a varied program and has found it extremely interesting and different. All one needs is a good organ and a hall that is acoustically good. Here is a suggested program for a piano-organ recital with recordings of piano parts: Sonata in C major (Grieg second piano part arranged for organ), Mozart; Pastorale, Op. 26, Guilmant-Stoughton; Symphonic Piece for Piano-Organ (Dialogue, Scherzo, Intermezzo and Fugue), Joseph W. Clokey; Prelude, Fugue and Variation, Franck; "The Swan," Saint-Saens-Stoughton; Rhapsody, Demarest.

In my arrangement of the Franck number I play the fugue with organ alone; in the prelude and variations only the melody is played on the organ. There are several other fine arrangements of standard concert pieces by Stoughton.

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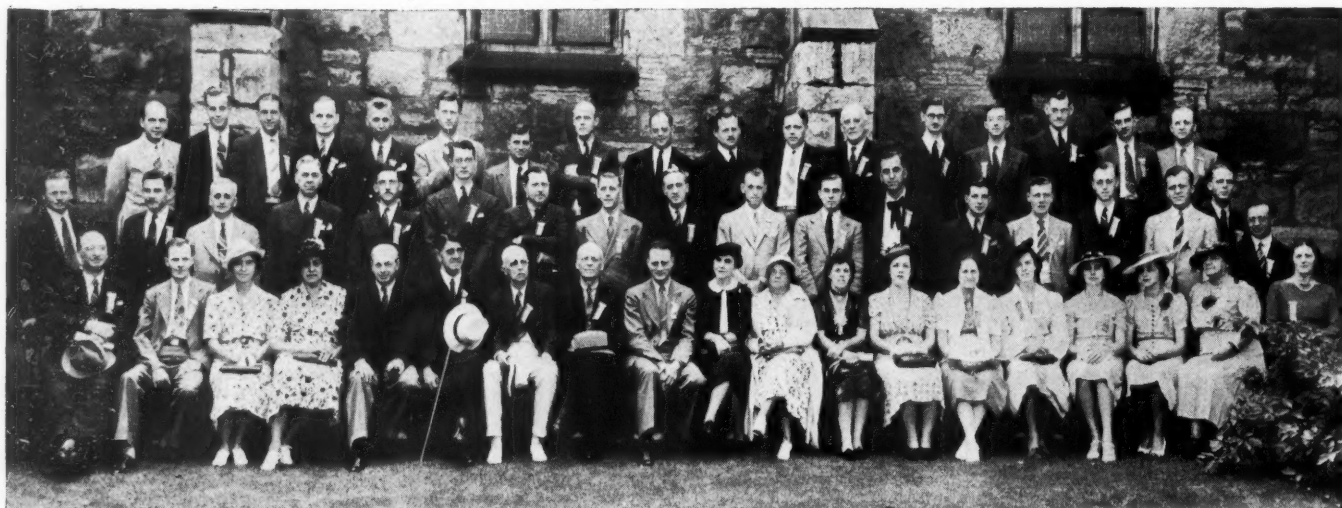
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General Education Necessary to Make Competent Organist

[Following is the text of a paper read by Dr. Horwood at the annual convention of the Canadian College of Organists in Hamilton, Ont., Aug. 28.]

By DR. F. J. HORWOOD

The organist's position, like the policeman's lot, is not always a happy one. He lives in a circumscribed little world of his own—an ecclesiastical world, in which many people find no interest. Speaking as a parson, I can recall the many organists who have been my very loyal friends, and speaking as an organist, I have found parsons to be very considerate, though usually quite unmusical. The Australian essayist F. W. Boreham says that the organist is a nomad and a non-descript. The congregation says: "The minister we know, and the choir we know, but who are you?", referring to the one whose console is so frequently hidden from congregational view. While it is true that many people find their way into a church because of the beauty of the music and the grandeur of the architecture, I fear it is all too true that the music-loving public is more likely to find its way into a concert hall to hear an orchestra or a singer than into a church to hear Rheinberger sonatas. Recently I visited Chautauqua, N. Y. In the great arena there a symphony orchestra played five programs weekly and one of America's outstanding organists gave a weekly recital on a fine four-manual instrument. The audience for the symphony concerts numbered over 3,000, while a modest 400 attended the organ recital, which seems to indicate that the average man is not especially interested in organ playing.

However, the organist has a most important role to fill, and it is necessary that he be skillfully equipped for his position. He must know how to do more than one thing well. Besides being able to play a fugue, he must be able to extemporize on occasion, he must be a good conductor, he must be a good sight-reader, must be good at transposition and must have a fairly comprehensive knowledge of harmony, counterpoint and form, as well as a really good grounding in literature.

Let us suppose that the requirements for a C.C.O. diploma are changed to read like this: "Candidates shall play three pieces on the organ to the satisfaction of the examiners; in addition to this they shall be required to harmonize a melody at the keyboard, to read from open score, to play the accompaniment of an anthem, to improvise on a given theme; but no paper work shall be required." I venture to suggest that the number of candidates would increase at once because of the absence of that bugbear of many young people, known as theory of music. I have tried to find a more euphonious term for it and I believe "music composition" will suit. If one studies English com-

position in high school, the elements of this subject may be studied separately, but when grammar, syntax and style are used in their proper relationship to transfer thoughts into speech, or to paper, the result is composition. Similarly, an organ student must study counterpoint, harmony and musical form as separate subjects, but when he combines them in expressing musical thoughts he is performing the act of musical composition; and without the ability to do this he cannot hope to obtain a diploma, nor will he have a mastery of the organ in the fullest sense.

One of the regrettable features of our modern outlook on life in this Western world is the attitude toward failure to obtain passing marks in examinations. Most students here are very much ashamed of themselves if they fail and they feel that a stigma is at once placed upon them by all who know them. In the examinations conducted by the Royal College of Organists I am sure that not more than one-quarter of the number of candidates are successful in passing at the first attempt, but those who do not pass try again, sometimes oftener than once. It is no disgrace to fail, but it is really a calamity to stay failed. Here many of the unsuccessful ones abandon their studies to try their luck in another field.

The standards of the C.C.O. examinations are now as high as those of the R.C.O. and several changes have been made in the syllabus for the current year, chiefly in the theoretical requirements. The first of these changes is the abolition of the figured bass. This will be a disappointment to many who have learned to do part writing with basses that have been figured. In most cases these students find an unfigured bass a meaningless exercise, because they have not learned the fundamentals of harmony—how to write satisfactory chord progressions. If the beginner in harmony will approach the subject with the aid of such books as Kitson's, or Buck's "Unfigured Harmony," unfigured basses will hold no terror for him and he will soon learn to relegate the figured bass to its rightful place—as a convenient system of music shorthand, or as a *continuo* part in the scores of Bach and Handel. To facilitate the study of harmony it is better to start when young, and certainly it is fatal to leave it until three or four years after organ study has been begun.

Then it is necessary to write harmony for stringed instruments. This gives the student greater scope for good part writing, imitation and melodic development. It also does away with that type of four-square harmonic plodding found all too frequently in many hymns we all know. To pass the harmony examination it will be necessary to write interesting melodic lines for each instrument or voice, with a satisfactory harmonic substructure. Candidates who fail to discover an implied modulation or who lead up to a cadence in a halting manner will find their possible marks reduced considerably. The harmony must be contrapuntal in style, and there is no dearth of good text-books,

or of good music to illustrate such style of composition.

Counterpoint is invaluable as a study in conjunction with harmony. I always teach it first, since it was the language of music originally. Harmony is the result of an accident, or rather a discovery, when composers wrote counterpoint in four parts. Strict counterpoint will be studied only in conjunction with parts in fifth species, as this combination is the most practical today. Free counterpoint will be required to follow the style of Bach. It seems inadvisable to inflict arduous strict contrapuntal exercises on students today, such as the combination of third and second species, though such a study may be of great help to those who wish to specialize in composition and sit for university degrees. I am afraid I am not a good representative of my own *alma mater*, for I discourage so many from attempting the work for the bachelor of music degree, because I am sure they have no aptitude for it.

Among other academic duties, it falls to my lot to examine 500 musical history papers every year, and of this number I do not believe more than fifty papers are free from errors in spelling, and a smaller number still are written in good literary style. This is due to the lack of reading. Very few students can content themselves by reading if they are sure they will be able to see a screen version of the book. Care is not given to early efforts in composition. The new syllabus requires a short essay to be written on a given musical subject, which essay must be written in an acceptable style. Attention will be required in the study of musical form and orchestration. With the combination of these various elements of composition the candidate will find himself very well equipped as a performer, as a choir director and as a teacher. If he studies harmony and counterpoint intelligently, and to a sufficient extent, he will become interested in such things as canons and fugues. The examination for fellow-

ship requires that he write either the exposition or the concluding section of a fugue on a given subject. He will find the study of double and triple counterpoint invaluable for fugue writing. A good organ teacher should be able to analyze a fugue in an interesting manner for his pupil, pointing out not only the subject and answer, the episodes, the stretti, but also those less obvious but equally important passages that are in double counterpoint at the tenth or twelfth, those little canonic fragments or the imitation by augmentation or diminution.

I would like to conclude by saying that an organist is well advised to study a second instrument other than the piano—perhaps the violin. It also gives his mind a rest to devote some time to any branch of study entirely different. And, of course, he must be a socially-minded soul, who does not shut himself up in a cloister away from the rest of his fellow men.

If my remarks today seem to have been rather pedantic and perhaps directed chiefly to candidates, perhaps those of you of riper years may find an increasing interest in these subjects as you impart the knowledge which these younger organ players require.

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During the five weeks from Aug. 1 to Sept. 5 Luis Harold Sanford, A.A.G.O., M.S.M., a member of the faculty of the Union Theological Seminary School of Sacred Music, directed the music at the Silver Bay Association on Lake George, New York. Under the direction of the executive secretary, Charles A. Herschleb, the Silver Bay Association is becoming increasingly known for the high quality of its musical program. Mr. Sanford presented daily vesper programs in the beautiful Helen Hughes Memorial Chapel and Sunday evening concerts in the chapel or the auditorium. He was assisted by Mrs. Sanford, soprano, pianist and composer; a string quartet and other instrumentalists and soloists. The programs were all planned to have definite continuity and included some of the best-known works of organ literature as well as many seldom-played compositions, such as the Mozart Flute Quartet and Franz Tunder's solo cantata "Ach, Herr, lass Deine lieben Engelein," for soprano with organ, strings and piano. Other programs included a musical service, "The Life of Christ in Music"; a two-piano recital by Mr. and Mrs. Sanford, compositions for piano and organ and, as the final musical event, a rendition of "Elijah" by the Silver Bay Motet Choir. This choir is composed largely of the Silver Bay employees, who are young college men and women, many of them children of teachers, ministers and missionaries. The soloists, all from New York, were: Grace Krick Sanford, soprano; Marion Lassen, contralto; Josef von der Golz, tenor; Frederick Lyon, baritone. Several of Mrs. Sanford's compositions were performed—two movements from the String Quartet in B minor; "Romance," for cello, and a new version, for mixed voices, of "The Presentation of Christ," recently published for women's voices by the H. W. Gray Company.

During the last two weeks of August the first annual conference on church music was directed by Mr. and Mrs. Sanford. This was the first year and the courses included: A survey of effective choral literature for the church year; vocal problems of the singer and choir-master; technique of conducting. Plans are being made for a larger number of courses next year.



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Los Angeles Notes; Month's Activities in Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 18.—Stanley W. Williams has returned from San Francisco, where he installed an Aeolian-Skinner organ in the chapel of St. Joseph's Hospital. The instrument was dedicated recently and while small—nine stops—is very effective in the chapel.

The new Rangertone chimes at the First Methodist Church in Los Angeles were dedicated at the morning service Sept. 17. They have been most ingeniously installed and the effect both in the church and from the tower is excellent. As played by Irene Robertson, organist of the church, they were pleasing and are a distinct addition to the church, one of the largest in the city.

The opening meeting of the Guild will be held at the First Congregational Church, Los Angeles, Oct. 2, when three or four choirs will give a demonstration of anthems suitable and practical for average choir use.

Clarence D. Kellogg has resigned the post of organist at the First Methodist Church in Long Beach to accept that of organist at the Church of Our Saviour, San Gabriel, Cal. This is one of the "plums," with no choir, any number of weddings and a salary better than that paid by many of the large city churches.

G. Russell Wing is the new organist, or, should I say, minister of music at the First Congregational Church of Long Beach. This is one of the larger churches and makes a feature of the music. I understand that Mr. Wing will have junior, senior, adult and cathedral choirs. So he will not have a great deal of time for fishing.

A fine recital was given by Lydia Rorem at the Pueblo Oratorio Aug. 27 with John Warren Erb, head of the

music department at Lafayette College, Pa., as guest of honor. The Oratorio is one of the most charming places in Los Angeles and it seems almost impossible that here, in the midst of a busy city, one can step through a gate and be transported into the peace and quiet of an old world mission garden. Here in this delightful chapel, with its Kilgen organ, an hour of music is given every Sunday evening, the programs being arranged by Lenore Falk Harris, co-director of programs. Miss Rorem gave us an interesting program of numbers by Merkel, Martini, Batiste and Rogers. The closing number, written by the guest of honor, John Warren Erb, was "An Early Greek Christmas." This tone poem was written originally for string orchestra, but loses nothing in its adaptation for organ. On Sept. 24 B. Ernest Ballard, the Oratorio organist, gave a program featuring Latin composers.

Marcel Dupré will be one of the recitalists at the annual Bach festival to be held at the First Congregational Church in November. He will also play at the Hollywood Methodist Church Nov. 20.

John E. Clark, organist and choirmaster of All Saints' Church in Pasadena, left for New York early in September to study with Dr. T. Tertius Noble. He expects to return to Pasadena the first of the year. Meanwhile Ernest Douglas will take over his work.

It was enjoyable to have Mr. and Mrs. Ralph A. Harris of New York as guests at the luncheon club late in August. They had driven out and from all accounts had a delightful time. Like all good New Yorkers they fell in love with California.

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Washington Notes; Changes Take Place in Capital Churches

By MABEL R. FROST

Washington, D. C., Sept. 18.—The extensive shuffle of organists and organ positions this summer includes the following, in addition to those previously announced in THE DIAPASON:

Allison Sanderford has been appointed organist of St. Patrick's Episcopal Church. Mr. Sanderford is well known as an accompanist.

Earle B. Lowder has been appointed organist of the First Baptist Church. Mr. Lowder studied with private tutors in West Virginia before coming to Washington six years ago. He was organist of the First Presbyterian Church and the College Avenue Baptist Church in Bluefield. In Washington he has studied with T. Guy Lucas and Sherman Kreuzburg. As soon as he could spare the time from his newspaper work he accepted the temporary appointment at Francis Asbury Methodist Church, where he has continued until the present.

Vincent Slater, organist of the Foundry Methodist Church for the last year, has resigned to leave the city for further study in choir directing. He played a farewell recital at the Washington Chapel of the Latter-Day Saints Aug. 30. Debussy's "Clair de Lune" and compositions of Bonnet, Edmundson, Honegger and Faure were given.

Henry Gregor, composer, pianist and former organist of Foundry Church, has returned to the city and to Foundry Church as organist.

Following his resignation as organist of the Douglas Methodist Church, where he has been engaged for the last two years, Rolla Onyun filled an engagement of several weeks at Epiphany Episcopal Church during the vacation of Adolf Torovsky, A. A. G. O.

We wish to make a correction, with apologies, for an item in this column in the September issue. Gertrude Smallwood Mockbee was temporary organist at First Church of Christ, Scientist, during the summer. Mrs. Mockbee had been organist of the Metropolitan Baptist Church for fourteen years and filled the post at the Science Church during the vacation of C. M. Ashton.

Since his appointment as organist of the New York Avenue Presbyterian Church, William O. Tufts, Jr., has opened a studio for organ, piano, coaching and accompanying at the church.

Members of the organ fraternity were guests of Sherman Kreuzburg, organist and choirmaster of St. Stephen's and Incarnation Episcopal Church, at a tea in honor of Paul Callaway, new organist and choirmaster at Washington Cathedral, at Toll House Tavern, Sept. 18.

John Russell Mason, who presides at the organ of the Central Presbyterian Church, is receiving congratulations on the beautiful new library over which he is to preside this year. Lisner Library of George Washington University, just completed, is an excellent example of modern design, embodying the latest scientific features. Mr. Mason has been librarian of the university for the last six years, following ten years as assistant and then associate librarian.

Mabel R. Frost recently completed a five weeks' engagement as organist at the Covenant-First Presbyterian Church and a six weeks' engagement in the same capacity at the Eighth Street Temple. Mrs. Frost has been organist and director of the adult choir and soloists for the last nine years at the Georgetown Presbyterian Church.

George Leland Nichols Takes Bride.

Announcement is made by Mr. and Mrs. William Huntington Jilson of the marriage of their daughter, Elsa Per Lee, to George Leland Nichols on Sept. 5 at The Meadows, Stamford, Vt. Mr. and Mrs. Nichols will be at home at Amherst, Mass., after Oct. 1. Mr. Nichols is organist of Amherst College and a member of the college faculty. He is a former Chicagoan and later was at Ohio Wesleyan University and then at Columbus, Ohio.

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Waldo Selden Pratt.

Waldo Selden Pratt has been called home! The announcement in THE DIAPASON of his death in Hartford July 29 reminds us that he was 81. Through this span of life he had lived to see a remarkable uplift in the standards of American church music. But for his modesty he might justly have said *Quorum pars magna fui*, so effective had his rich culture and intelligent devotion become as a leverage in elevating worship song. He sensed early what later became evident to others—that one of the heaviest impediments to raising church music to higher levels is the inertia of the clergy, due to indifference or lack of musical taste. His forty-three years as professor of music and hymnology in Hartford Theological Seminary resulted not only in training hundreds of young theologues in his classes for real musical leadership, but also in inspiring many other teachers to do the same for the prospective pastors that came under their influence.

Take, for instance, Professor Charles N. Boyd, co-editor with Professor Pratt of the American volume of "Grove's Dictionary." When last I dined with him in Pittsburgh, Boyd, in speaking of his own work in music and hymnology among the students of the Western Theological Seminary, freely acknowledged his great debt in all this to Professor Pratt. What Pratt did for Boyd he did for many others. He was constantly in demand as a lecturer at various colleges, institutes, conventions, summer conferences; and the total impact of his work for improved music in worship was immeasurable. The influence of his book, "Musical Ministries in the Church," was out of all proportion to the slender size of the volume. It was widely read and became an inspiration to a host of workers in this field.

Professor Pratt was singularly well qualified to make this service effective. Besides being a great scholar and an erudite musician, he had the advantage of being for years a church organist and choirmaster and he thus gained an intimate familiarity with the practical problems and difficulties in advocating and producing better church music. No mere theorist can foist higher musical standards upon a reluctant church by his own fiat. One must know the patient, practical way to bring such things to pass. Pratt knew, and applied his knowledge effectively—and taught others how.

As a hymnologist I think of him as the complement, not the counterpart, of his peer, Dr. Louis F. Benson. Pratt approached the subject as a musician; Benson as a theologian. Each had some of both musician and theologian in his equipment. But Pratt's value to hymnology was chiefly on the musical side. His "History of Music" is eloquent of his musical scholarship. His study of "The Music of the Pilgrims" is especially valuable to scholars in these months when we are approaching the tercentenary celebration of the "Bay Psalm Book," the first book printed in English in America (1640).

Anyone who knew Professor Pratt intimately became aware of his mental habits of exactitude. He was meticulous, lest some error creep into his writing. He was a glutton for the drudgery of digging out details, for testing by fine points the accuracy of his judgments. Nowhere was this illustrated better than in the careful work that absorbed his interest after he had retired as professor—the exploration of the metrical Psalms used by Calvin at Geneva. As the first fruits of this special study he delivered an able address before the Hymn Society in Union Theological Seminary on "The Significance of the Old French Psalter"

of Clément Marot, afterward published in the "Papers of the Hymn Society." It was a great satisfaction that he lived to see published, this last spring, his larger work, "The Music of the French Psalter of 1562," a gem of scholarship.

During his last years of waning strength and wasting form there was no impairment in the vigor of his mind. On my last visit with him, late in May, it was a joy to note that his conversation was as sparkling and witty, his judgment as virile and sound, his courteous consideration of his guest as gracious, as in his more robust days. And when two months later I read with deep regret of his passing, there came also the mood of Charles Wesley's hymn, "Rejoice for a Brother Deceased"; for here was a man who had lived a long, full life and who had achieved great influence in a cause dear to all of us—better church music.

CARL F. PRICE.

Riesberg Solves a Problem.

Frederick W. Riesberg, A.A.G.O., the New York organist and critic, has been concerned for some time with the question of the high cost of organ lessons combined with practice facilities. As an outgrowth of this he has devised a plan by which pupils may study and practice with a minimum of expense and he offers the combined facilities. Mr. Riesberg has held a prominent place in New York musical circles for a number of years. He was formerly organist and director of Calvary Baptist Church, where he was associated with the Rev. Dr. John R. Straton for several years. His activities include his work as professor of music at the New York School of Music and Arts and his well-known connection with the *Musical Courier*.

Harrison M. Wild Club Meetings.

Mrs. Edith Webster Lowe entertained her fellow members and guests of the Harrison M. Wild Organ Club at the home of her sister, Miss Ethel Webster, in Lake Forest, Ill., Saturday, Sept. 9. The first meeting of the club for the season 1939-40 will be a luncheon at the Central Y. W. C. A., Chicago, Tuesday, Oct. 10, at which time Dr. Rossetter G. Cole is to be the speaker.

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San Francisco News; Recitals by Purvis; A.G.O. Chapter Plans

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 17.—Richard Purvis, another of our boys who is making good in the East, spent the summer vacation with his parents in Oakland. While here he was heard in two of the churches where he formerly played—as substitute organist at the First Baptist of Oakland and as recitalist at Calvary Presbyterian of San Francisco. He also was heard in a vesper program at Grace Cathedral. Following his recital an informal supper was served in his honor at a neighboring cafe.

St. Paul's Episcopal Church of Oakland announces the addition of the Rev. Walter Williams to its staff. Mr. Williams comes from Christ Church, Cambridge, Mass., to act as assistant rector and conductor of the senior and junior choirs. In addition to being an authority on the history and practice of church music, Mr. Williams is an able and experienced organist.

Ray Straith Macdonald, F. A. G. O., organist and choirmaster of the Church of the Advent (High Church, Episcopal), San Francisco, has composed a very effective festival Te Deum which will be performed at his church Oct. 29. Mr. Macdonald is always explicit in directing friends to his church as the Church of the Nativity (Catholic) is on the other side of the street. It seems that a Catholic lady from Chicago worshiped at the Church of the Advent for six months before discovering her mistake. She had noticed that the mass was celebrated in English instead of Latin, but decided we had our own way of doing things here in California.

Miss Kathleen Luke, organist of All Souls' Episcopal Church, Berkeley, and Connell K. Carruth, organist of St. Paul's, Oakland, attended the conference for Episcopal church music at Evergreen, Colo., in August. Courses in liturgical music were conducted by Canon Winfred Douglas, the well-known authority on modal music, and by the Rev. Walter Williams.

The new dean, J. Sidney Lewis, organist and choirmaster of Grace Cathedral, and the executive committee of the Guild are planning interesting events for the coming year. The season will be opened with an informal dinner in the near future. Later Ludwig Altman, the brilliant young organist of Temple Emanu-El, will play a Reger program.

A course of training for directors of junior choirs was given by Miss Edith E. Sackett at the parish-house of the First Church, Congregational, in Great Barrington, Mass., from Sept. 5 to 8. Eleven organists and choirmasters enrolled for the course. Visitors from as far as forty miles away attended one-day sessions.

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Reports Made by Examiners.

The report of the examiners in the organ tests for the associateship examination in June is as follows:

Technique generally adequate; registration fairly good on the whole; also management of the instrument. In the Bach chorale prelude there was a distinct lack of easy rhythmic flow and the accompaniment to the melody was frequently fidgety and rough. The candidates did not seem to grasp the melodic style this piece demands. The movement from the Rheinberger sonata was generally better, but, with one exception, the playing lacked fire and brilliance—also contrast of mood.

Regarding other tests, sight-reading and vocal score reading were fairly good, but weak as regards rhythm and relative time values of notes. Transposition and ear tests were generally fair, but the accompaniment of hymn-tunes was surprisingly weak.

H. A. FRICKER,
 G. D. ATKINSON.

The pieces required at this examination were:

1. Bach—Chorale Prelude, "Nun komm, der Heiden Heiland."

2. Rheinberger—Sonata No. 11, in D minor (first movement only).

The report on the theory examinations is as follows:

Strict Counterpoint—The combined fifth species was well done, although some candidates failed to make all parts interesting and did not start with imitative entries. The four-part work in first species was good.

Fugal Writing—Very few candidates gave the correct answers to the fugue subjects, both of which required tonal changes. The double counterpoint was rather mechanical and did not imply a satisfactory harmonic basis in most cases.

General Knowledge—The answers were good in almost every paper, although it is rather surprising that organ candidates should not be able to define such terms as "resultant tones" and augmentation.
 F. J. HORWOOD, Examiner.

The examiner's remarks on the harmony paper work are as follows:

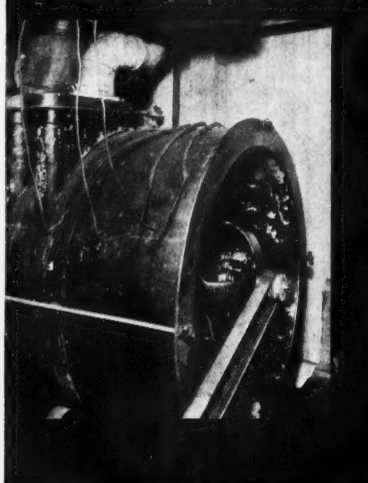
Figured bass quite well done. Melody needs more style and better part-writing, especially in the bass. A mere chord background is not sufficient to obtain good marks and the style of the given melody is to be taken more into consideration. The modulation is often without formal or rhythmic plan and wanders aimlessly along to a conclusion, after being dragged in without rhyme or reason.

T. J. CRAWFORD, Mus.B., F.R.C.O.

Lyon Wins British Diplomas.

John McDonald Lyon, the Seattle organist, has received word that he successfully passed the examinations for two British diplomas—licentiateship of the Royal Schools of Music, London, and the licentiate degree of Trinity College, London. The examinations took place in Vancouver, B. C., in June. Mr. Lyon passed the L.T.C.L. examination without having previously taken the examination for the associateship. The L.R.S.M. diploma is the equivalent, in the British dominions, of the L.R.A.M. or A.R.C.M.

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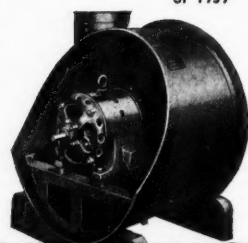
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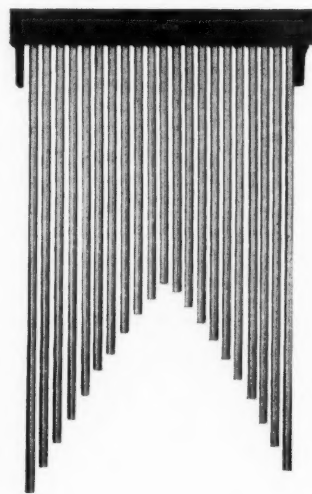
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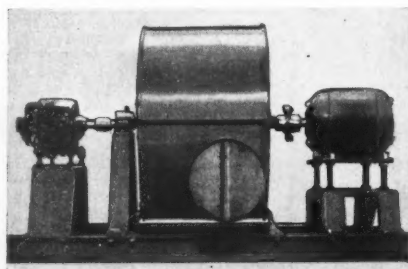
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